A STUDY OF THE SOCIOLOGICAL NOVELS IN TAMIL

BY

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University of Malaya,
Kuala Lumpur.

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NOTE ON TRANSLITERATION AND DIACRITICAL MARKS

The system here adopted is the same as in Tamil Lexicon of the University of Madras, Vol. VI, p. XXVIII.

Tamil alphabets and their English symbols with diacritical marks:

VOWELS

அ : a	உ : u	ஐ : ai
ஆ : ā	ஊ : ū	ஒ : o
இ : i	எ : e	ஓ : ō
ஈ : ī	ஏ : ē	ஔ : au

CONSONANTS

க : k	த : t	ல : l
ங : ṅ	ந : n	வ : v
ச : c	ப : p	ழ : ḻ
ஞ : ñ	ம : m	ள : ḷ
ட : ṭ	ய : y	ற : ṟ
ண : ṇ	ர : r	ன : ṉ

SANSKRIT LETTERS

ஜ : j	ஷ் : ṣ	ஹ் : h
ஶ் : ś	ஸ் : s	க்ஷ் : kṣ

NOTE

1. The above method has been followed to spell only titles of Tamil works as well as some technical words in Tamil reproduced in Roman script for want of appropriate English equivalents. 'Kandan, The Patriot,' 'Murugan, The Tiller,' and 'Thillai Govindan' are originally written in English and they are written in the same way as the authors wrote them in English.

2. In the case of names of authors, the spellings used by those writers are adopted.

3. In the case of names of characters, the popular spelling adopted in English journals and magazines has been given. For example the name of a character is given as Sugunasundari though the title is translitereated as 'Cukuṇacuntari Carittiram.'

4. In the case of Sanskrit names and other words, the transliteration is in accordance with the Sanskrit spelling, eg., Sita., Tarini etc.

CHAPTER I

INTRODUCTION

"The history of literature," says Hettner, "is the history of ideas and of their scientific and artistic forms."[1] A particular taste dominates at a particular time and this taste gains embodiment and shape. Every age gets the art it deserves, and every age must accept the art it gets. The most popular form of literature to-day is the novel, and into this mould the creations of imagination are most frequently poured now. Novel is as important today as poetry was in those eighteenth century days or as drama was in the days of Shakespeare.[2] Its influence is so great that the present age in literature is described as the 'Age of the Novel.'

The novel is one of the highest forms of literary art and is practically a modern art.[3] Sir J. Herschel considers it one of the most powerful engines of civilisation ever invented. "It has been not only the expression of the actions of a people ; it has been the expression of the emotion of an age," says Francis Hovey Stoddard.[4] And above all, the novel has become "a school of manners, a forum of debate, a picture of history and a pocket theatre."[5]

The novel is perhaps the most elastic and adaptable form that the literary artist has discovered. For the past century the novel has dominated all other literary forms, absorbing into itself qualities of many of them. Goethe spoke of it as a hybrid of drama and epic poetry.[6] As a matter of fact, "it has supplanted two great forms of literature—the epic and the romance ; it has surpassed three great forms of literature the drama, the lyric poetry the essay."[7] And thus the novel is often described as 'an epic in prose' or as 'a pocket theatre' or as 'a fictional biography.' The novelist has also vast scope to express his opinions. 'Whatever his bias—moral, introspective satirical, realistic, historical, philosophical or psychological—he can impose it upon the story which is the basis of his novel,' with a proviso in mind that his first duty is to tell a tale and not to preach a sermon.'[8]

Story and the Novel :

Story is the fundamental aspect of the novel. Story-telling was one of the earliest human activities in all centres of civilization. It is a favourite pattern in literature and 'whether long or short, fact or fiction, in verse or prose, it is found useful in every stage of man's development from the primitive tribe to the most advanced civilizations of today. No other form provides so much entertainment or creates so much illusion.' [9]

Story-writing accords more freedom than any other sort of writing. The writer is freer in length and time. "Freedom and delight!—these are the birth-right of the story," claims Elizabeth Clark.[10]

Another remarkable feature of story is that it is the most widely distributed form of literature. Of the epic, ballad, anecdote, romance and drama, the novel is a late growth and is a special form of story-telling. Thus, at one end it touches the ancient heroic legend and on the other the modern novel.

Though story is the basis of all novels, "the history of the novel shows an increase in complexity, and a growing dissatisfaction with the story merely as a story." [11] The novelist is not only telling a story, but also gives a portrait of character, a picture of social background, etc.,

Most of the story-telling in old literature was in verse, while the novel is entirely a prose work. 'Prose gave the possibilities of width and background with which verse cannot compete' and in these two ways, the novelist distinguishes his art from that of a story-teller.[12]

Fiction and Novel :

Today, the predominance of fiction is so great that books are generally classified into two categories 'Fiction' and 'Non-Fiction.' "Fiction is a word with wider meaning. It includes not only the novel and the prose romance but also narrative poetry; in a strict etymological sense it includes drama." [13] Though fiction has a wider meaning, the influence of the novel has reduced its meaning substantially to denote generally a novel,

The evolution of Novel :

The word 'novel' is derived from the Latin adjective 'novellus,' deminutive of 'nous,' meaning 'new.' Thus when applied to fiction, it means a new tale or story. The English word 'novel,' stemming from the Italian 'novella,' 'suggests a new kind of anecdotal narrative that claims to be both recent and true.'

Novel is a product of the eighteenth century. Henry warren describes the rise of novel thus: "The bright star of drama was rapidly slipping down the heavens and a new star was looked for. By providing a form of art which was at once amusing and edifying, popular in every sense of the word, easy, and very much in key with the mood of the moment, Richardson discovered the star."[14]

Sir Philip Sidney's 'Arcadia' (1590), Lyly's 'Euphhes' (1578), Bunyan's 'Pilgrim's Progress' (1678), and Defoe's 'Robinson Crusoe' (1718) are some of the landmarks in the history of English fiction.

The conditions prevailing in the eighteenth century had also been favourable without which the three geniuses in a single generation, Defoe, Richardson and Fielding, could not have created the new form.[15] The following changes in society paved the way for the novel : Democracy and abolition of privileges, humanitarian reforms, return to nature movement, eductional reform and the glorification of feeling.[16]

Meanwhile a new reading public had been preparing in numbers sufficient to encourage a democratic literary form.[17] The technological perfection of printing also promised them for more number of copies.

Samuel Richardson's 'Pamela' which appeared in January 1741 is considered to be the first novel. Simultaneously, Fielding established another characteristic type of English fiction, the satiric novel of manners, and he also prided himself upon the discovery of "a new province of writing."

Francis Hovey Stoddard, in 'The Evolution of the English Novel,' points out how "the novel has pushed its way, against

a prejudice, without a helper, without the attraction of great subject, and against our first notion of fitness of treatment; it has pushed itself forward into an assertion of a great principle."[18]

The definition of a novel:

"The novel, the most protean of literary forms, is the least amenable to formal definition."[19] It is perhaps the broadest and least confined of all literary forms. The variety of subject-matter, the flexibility of action, time and length obstruct the way of defining a novel.

Fielding described it as "a comic epic in prose." "A novel" declares the Oxford Dictionary, "is a fictitious prose narrative of sufficient length to fill one or more volumes, portraying characters and actions representative of real life in continuous plot." "Novel, a work of prose fiction relating an affair of some magnitude and grounded upon character and observation," so runs the definition of Chamber's Encyclopaedia. Clara Reeve defines it as a "picture of real life and manners, and of the times in which it is written." Ernest A. Baker has defined it as an "interpretation of human life by means of fictitious narrative in prose."[20] According to Katherine Lever, "a novel is the form of prose narrative of considerable length involving the reader in an imagined real world which is new because it has been created by the author."[21] Though these definitions throw some light upon the various aspects of the novel, each of them seems to be inadequate. The definitions of Fielding and Clara Reeve are narrow, while the definitions of Oxford Dictionary and Chamber's Encyclopaedia are broad. The definitions of Ernest A. Baker and Katherine Lever seem to fulfil the need but they also have not completely given the meaning of a novel. In viewing all, it seems that "there is less difficulty in defining 'the novel' than in fitting novels to an acceptable general definition."[22] That is why Edwin Muir in 'Structure of the Novel' says, "The only thing which can tell us about the novel is the novel."[23]

Various Types of Novels:

Novels can be classified in many ways, but many novels

do not lie wholly within one classification. One general distinction is between 'realistic' and 'romantic.' It is also classified into sociological, bourgeois, psychological, localy coloured, crime and sentimental novels.[24] It can also be further classificd into Satirical comedy, domestic novels, novels with a purpose, historical novels, descriptive novels, philosophic and regional novels, realistic novels, introspective novels and moral novels.[25]

But broad by speaking the novels may be classified into two — sociological and historical novels. While describing the novel, Sir Ifor Evans states thus: " The novel can be described as a narrative in prose based on a story in which the author may portray character and the life of an age, and analyse sentiments and passions, and the reactions of men and women to their environment. This he may do with a setting either of his own times, or of the past."[26] It is upon the setting of a novel that this valuable distinction is made, while other techniques are generally common to both types of novels.

Sociological Novels:

Sociology deals with social institutions, behaviour pattern and attitudes of people.[27] A sociological novel perforce is interested in depicting the socio-economic atmosphere of a chosen period.[28] It includes not only the immediate present but the whole contemporary period.[29]

Novel and Society:

Novel is closely associated to life. It is a sober, intellectual and in some degree, a scientific or philosophical rendering of life. It is not a mere reproduction of things or events but an interpretation of life. 'Everyman, it is said has enough material in his own life to provide him with the subject-matter for at least one good novel.' The novel appeals to everybody and 'it is the form in literature which has explored most fully the life of the ordinary man and found it worthy of portrayal.'[30] The main claim of the novel to eminence is that it is a social form of expression and thus it is often described as 'an epic of democracy,' 'a real critic of life' and 'a bright book of life.'

The novel depicts either the society of its time or of the past. E. M. Forster finds the portrayal of 'life by time' as the distinctive role which the novel has added to literature's more ancient pre-occupation with portraying life by values.'[81]

When comparing to other literary forms, novel seems to be more democratic form. Universality is obtained more readily through this form than any other. It goes everywhere and appeals to everybody. So long as there will be people there will be novels.

The Literary Revival in India :

The nineteenth century is regarded as the period of Renaissance in Indian life and literature. The British began to extend their political influence from the middle of the eighteenth century, but the Western Culture took some time to take its root. One of its first fruits was the rapid development of prose literature in Indian languages. Though it was not completely a new product, a new force and strength were gained during this period.

The modern period may be said to have begun by about 1869, by which time railways, the post and telegraph had been established, and printing-presses, newspapers, and magazines were springing up in quick succession.[82] Along with these, English education was spreading and there was a gradual extension of reading public. The social and political reforms brought out by the British Rule slowly reduced the differences among people, and so the middle class was rising. These made them expect new literary forms, and the novels and short-stories were given to them. No doubt, the short story and the novel are borrowed forms and in any way they cannot be viewed as developments of traditional narrative form, but these changes in literature, in shifting the importance from poetry to prose, and other social reforms which increased the number of reading public favoured the adoption of these forms.

The development of Tamil Prose :

Till the very beginning of Christian era, poetry was

dominating both the literary and non-literary fields of Tamil language. Grammar, dictionaries, biographies, prefaces, inscriptions, treatises on medicine, astrology and astronomy were inavariably written in verse. The absence of paper and printing and the difficulties to write on palmyra leaves partly contributed to the dearth of prose-writings. The only branch of literature where prose style was much employed was the learned commentaries on ancient works.[33]

Though prose was not much utilised, it existed. 'Tolkāppiyam' the oldest extant Tamil Grammar, refers to prose compositions and its four kinds, namely, compositions in which prose and verse are intermixed, commentaries, imaginary stories without traditional background and tales of wit and humour with a moral purpose.[34] It also points out 'Toṉmai', a particular species of composition in which prose interspersed.[35] In 'Cilappatikāram', an epic of the second century A.D., the poems are interspersed with prose though the proportion of prose is very small. Till the seventeenth century prose was used for commentaries on ancient works and commentators like perasiriyar, Nachinarkkiniyar, Parimelalagar and Adiyarkkunallar ardorned prose with a poetic flow.

Most of these passages of commentators do not have the essential elements of prose. For "the rhythm of prose must, in order to be (good of its species, be unreccurrent. No greater fault can be) committed in prose than the intentional or even accidental introduction of passages which can be read as verse, that is, recurrent rhythm".[36] But the prose passages in 'Silappatikāram' can be brought under the general heading of the Tamil metre called 'Āciriyappā',[37] and the commentaries have always a tinge of poetic flow in them.

In the seventeenth century Fr. Roberto di Nobili attempted to deliver his sermons in prose. Two decades after the opening of the eighteenth century Constantias Beschi contributed fine prose works, which include 'Vētiyar Oḻukkam' (1727), 'Vēta Viḷakkam' (1728) and 'Ñāṉa-Vuṇarttal' (1729). It is believed that the marks by which the long *e* and *o* are now distinguished from the short were first introduced by him. His 'Avi-vivēga-pūraṇa Guru-Katai' is a land

mark in the history of Tamil prose literature, for it is the first work which utilised prose for creative purpose. He relieved Tamil prose from the classical coat of armour and introduced spoken dialect.

With the beginning of the nineteenth century there commences a rapid development of prose literature. In the hands of Thandavaraya Mudaliyar, Arumuga Navalar, Damodaram Pillai and Prof. Sundaram Pillai, the Tamil prose acquired elegance, simplicity and clearness.

The way was now prepared. An appropriate prose medium to clothe the ideas and emotions came into existence and then came Vedanayagam Pillai to utilise it to produce his 'prosaic fiction'.

The criticism of Tamil Novels:

Though there are hundreds of novels in Tamil, there is not even a single work which deals completely with the craft of fiction. Works dealing with the development of Tamil novels are also rare and the available few are inadequate. Though the Tamil novel is a recent growth, the chances for tracing its historical development are remote. Most of the early novels are unknown today and even to find out the names of some earlier novels is very difficult. The Tamil Development and Research Council has now engaged in preparing a catalogue of Tamil books from the year 1850. The particulars about most of the novelists are not available therein and in many novels the year of the first edition is also not mentioned.

Some of the earlier novelists had expressed their views on novels in their prefaces. Vedanayagam Pillai, the first Tamil novelist, expressed his object in writing the work, the setting, the principal personages, and the method of his characterisation, in his preface to 'Pratāpa Mudaliyār Carittiram'. Madhaviah, in his preface to 'Patmāvati Carittiram', has described the meaning of 'Novel'. The novelists who came after them stressed the importance of novel in combining instruction with entertainment and its part in uplifting the women-folk. A few stray articles have appeared here and there after the fifties which throw light up on some aspects of Tamil novel.

Dr. M. Varadarajanar's treatise on the craft of novel in 'Ilakkiya Marapu' is a remarkable one. Ka. Na. Subramaniyam's 'Mutal Aintu Tamil Novelkaḷ,' introduces the first five Tamil novels interestingly. K. V. Jagannadan's 'Tamil Noveliṉ Tōṟṟamum Vaḷarcciyum' deals with the craft of fiction in the first part. K. Kailasapati's recent publication 'Tamil Novel Ilakkiyam' attempts to give a picture of the Tamil novel. 'Kalki Mutal Akilaṉ Varai' and 'Tamil Novelkaḷ,' two other publications, contain some criticism of the contemporary novels. The experiences of some of the novelists on their art of writing novels, appeared in 'Kalki' in the year 1961, under the title 'Novel Piṟakkiṟatu.'

The critical study of novels has to be essentially based on their structure and characterisation as well as the portrayal of the society they are dealing with.

Structure: "Structure will simply mean inter-connection between elements or qualities."[38] The novelist first of all conceives the main outline of his novel before he begins his work of art. Then he applies his technique, "the only means a writer has of discovering, exploring, developing his, subject, of conveying its meaning and finally of evaluating it."[39]

Story is the fundamental aspect of all prosefiction. The novel is also constructed and developed up on the story, without which it could not exist. The story is always "commencing strikingly, proceeding naturally, ending happily—like the course of a river, which gushes from the mouth of some obscure river and romantic grotto—then gliding on, never pausing, never precipitating its course, visiting, as it were, by natural instinct, whatever worthy subjects of interest are presented by the country through which it passes—widening and deepening in interest as it flows on; and at length arriving at the final catastrophe as at some mighty haven, where ships of all kinds strike sail and yard."[40]

Mere story is not a novel by itself. It must mingle with aesthetics which is the soul of all fine arts and there must be some arrangement in the events. And so, while

defining the story, E. M. Forester defines it as "a narrative of events arranged in the time sequence—dinner coming after breakfast, Tuesday after Monday, decay after death and so on." [41] Thus, the story which is "the lowest and simplest of literary organisms" becomes "the highest factor common to all the very complicated organisms known as novels."

When the elements plot, theme, and point of view are applied proportionately and convincingly in a story, it becomes a novel. "As the different muscles or bones work together in the physical organism, and serving the other or enabling the other to operate, so should the different "parts" of a story.[42] This co-operation of parts results in the 'structure' of the novel. And that is why Aristotle uses the same word which he uses for the biological or organic construction of live animals (G26TaCLS) to the construction of the story also. [43]

Characterisation:

"The term characterisation means briefly the setting of people in the story with a sufficient degree of visibility and plausibility so that they may for the reader emerge from the flat page as more than shadowy names, and posses, for the time at-least, the rudiments of personality." [44] In other words it "deals with the people in a story, and by its use the author moulds the character and personality of each person whom he desires us to know immediately and to understand." [45]

The nature of man is the subject matter of the novelist. "Man always is the subject of the story-teller, even when he pretends to be writing about imaginary beings or non-humans as in animal fables, fairy tales, or science fiction." [46]

A novel without character is no novel. Virginia Woolf, in her essay on Mr. Bennett and Mrs. Brown, points out the importance of character remarkably: "I believe that all novels, that is to say, ... deal with character, and that it is to express character-not to preach doctrines, sing songs, or celebrate the glories of the British Empire, that the form of the novel, so clumsy, verbose, and undramatic, so rich, elastic and alive, has been evolved." [47] And in a

sociological novel, characterisation can be the greatest glory,[48] because it directly deals with society, and society is nothing but the union of individuals. Thus the business of characterisation takes a place of importance in the technique of fiction writing.

To be a good novel, the characters must be true to life. Great novels move us because their characters are real. The novelist is real, the reader is real and so the characters must be real to the readers' imagination.[49] "However well plotted and constructed the story, however admirable its purpose, it is nothing at all unless the characters within it have a good measure of reality", says Christopher Lafarge.[50] And for a great novel there must be some characters to be remembered for ever[51] and this can be possible only if the characters are true to life. To be true to life, the characters must have some 'universal' quality. "Even the most peculiar and unusual character must have some qualities of the universal kind, though they be the less admirable ones."[52]

The next question that arises is "Are they taken from life or not?" George Sand and Gustave Flaubert are for, inventing characters rather than portraying them from life.[53] Ivy Compton-Burnett says that actual life supplies a writer with characters much less than is thought. But "no novelist can always be creating absolutely new, or fresh, characters."[54] For Elizabeth Bowen the term 'creation of character' (or characters) is misleading and according to her 'characters pre-exist' and while writing they are found."[55] What Somerset Maugham says regarding this seems to be quite acceptable: "More often I have taken persons I know either slightly or intimately, and used them as the foundation for characters of my own invention. To tell you the truth, fact and fiction are so intermingled in my work that now looking back, I can hardly distinguish one from the other."[56]

Before dealing further, the difference between 'description' and 'characterisation' must be known clearly. Description can merely depict external appearance and surrounding while characterisation reveals the 'soul' of the character.[57]

After the creation of characters, action is needed for their movement. Otherwise they are nothing but the wooden toys in a corner shop. In fact, "the moment that action starts, characterisation starts." No doubt the universe is created by characters but it is made more visual and real only by action and movement in the novel.

The characters thus created are presented in many ways. One of them is the descriptive method: In this method, the novelist himself narrates the qualities of his characters. The second is the behaviouristic or dramatic method. Here, the qualities are revealed through their own speeches and action. The third method is for the novelist himself to analyse the behaviour of his characters. In the fourth method, the qualities of a character are drawn from what the other characters of the novel think, feel and say about him. In the fifth method, the characters are revealed through the chronological arrangement of events. With the development of psychology, the sixth and the new method of characterisation began to grow from James Joyce. In this method "the novelist permits many seemingly irrelevant ideas, drawn in loose association to look up in the mainstream of the story."

Though the methods seem to be many, they may be classified into two broad heads: synthesis and analysis. In the first method, "the novelist brings his characters into imaginative action by placing them in situations in which they can mould themselves". In the other one, the novelist's experiences from various phases of life come forward in the creation of a character. He begins to separate 'the relevant from the irrelevant, the significant from the insignificant' and then moulds character.[59]

For characters to be convincing, first of all they must be real to the novelist. "If the characters are real the novel will have a chance; if they are not, oblivion will be its portion" says Arnold Bennett.[60]

Portrayal of society:

Society is a term of wide connotation. It includes diverse elements, both material and immaterial. It will, besides

highlighting social institutions, bring into relief social aptitudes attitudes and thinking. A character in a novel is not in isolation; he is in the society and is a part of it and is contributing to its growth and development in the same manner as the society influences and develops him. It is therefore, essential, to make a study of the portrayal of the society in a novel as part of its criticism.

CHAPTER II

THE THRESHOLD.

The Novels of Vedanayagam Pillai

The last few decades of the nineteenth century was an epoch of dynamic change in the development of Indian Literature. During this period many Indian scholars began to think in terms of creating and fostering new branches of literature like the novel and the short story.

For Tamil literature, 'it was a period of sowing, not of harvesting'. And it was equally a period when the rigidity of ancient classics loosened to pave the way for modern Tamil Prose. In other words, it was the dawning of a new era and the embryo of the twentieth century literature could be seen there. Vedanayagam Pillai reflected this change in attitude in his preface to 'Pratāpamutaliyār Carittiram': "My object in writing this work of fiction is to supply the want of prose works in Tamil, a want which is admitted and lamented by all".[1] He even thought that people would be more reformed, disciplined and civilised by reading prose epics rather than poetical works.[2] Through Gnanambal, the heroine of 'Pratāpamutaliyār Carittiram', he glorified the novel and its immediate need in Tamil.[3]

The beginning of Novel Literature in Indian Languages

The first novel in English appeared in the year 1741. After a century, its influence was recognised by Indian writers and the first novel in Indian languages appeared in Bengali in the year 1858. Pyaricad Mitra (1814-1883) wrote the first novel 'Alater Gharer Dutal[4].' Though it was described as "the truly indigenous novel" by H. A. D. Philips, critics feel that the true novel came only with the works of Bankimchandra Chatterji whose first novel appeared in the year 1865[5]. Eleven years later Vedanayagam Pillai's 'Pratāpamutaliyār Carittiram,' the first novel in Tamil, had its birth in the year 1876.

After this publication, the new branch of literature had its beginnings in other Indian languages. In Marathi it started with Harinarayan Apte,[6] in Hindi with 'Priksaguru' by Srinivasadasa (1851–1887),[7] in Kannada with M. S. Puttanna, in Malayalam with 'Kundalata' (1887) by Appu Nedungadi,[8] and in Telugu with 'Rajasekara Charittiram' by Viresalingam published during the eighties of the nineteenth century[9].

Father of Modern Tamil Novel

Mayuram Munsiff S. Vedanayagam Pillai, a man of integrity, honesty and equity, has been rightly called the father of Modern Tamil Novel. Some critics even go beyond this and point him out as the father of modern Tamil prose.[10] But the latter statement is not correct as there were some prose works even before him. Constantius Beschi's 'Paramārta Guru Katai,' Tandavaraya Mudaliyar's 'Pañcatantra Kataikaḷ,' Viraswami Chettiyar's 'Vikrāmatityaṉ Kataikaḷ' were some of them. Among them Beschi's work needs special consideration for he used prose for a creative purpose, independent of any poetry or other extant poetic text.[11] This separates him from other preceeding prose writers and gives the credit of being the father of modern Tamil Prose.

Though Vedanayagam Pillai was not the first to use Tamil prose for a creative purpose, certainly he was the first to enter the field of novel. He has stated this clearly in his preface to the first novel: "I am not aware that a similar work of prosaic fiction in Tamil has ever been presented to the public. I, therefore flatter myself that this work will prove both entertaining and instructive to all readers."[12]

The life and works of Vedanayagam Pillai

Vedanayagam Pillai was born in the year 1826 in Kulattur, a few miles away from Tiruchirappalli. He studied in a local village school. At the age of ten, a desire to acquire knowledge of English made him learn it under Thyaga Pillai. At the age of twenty two, he entered service as a Record-keeper in the Tiruchirappalli District Court and became the Court Translator. He was appointed as the District Munsiff of Tranquebar

in 1857. Then he was transferred to Sirkali and later to Mayuram. He remained there 'till he retired in 1872.

He was a well-known poet of his time. His 'Nīti Nūl' (1859) was widely read and well appreciated. His poetic works are 'Tiruvaruḷ Mālai,' 'Tiruvaruḷ Antāti,' 'Tēvamātā Antāti,' 'Carvasamaya Kīrtaṉaikaḷ' (1878), 'Catyavēta Kīrtaṉaikaḷ,' etc.

Like the English novelists Defoe, Richardson, Walter Scott and George Eliot, he took to novel writing late in life equipped with a store-house of rich experience,

He was a poet as well as a novelist, Bhabani Bhattacharya, in a critical essay on Tagore, observes that a poet cannot be a novelist and *vice versa*: "It will perhaps be a truism to say that the creative roles of the poet and the novelist are not inter-changeable. While both, at their best, are intensely concerned with the basic values of life, they are apart in spirit and in discipline. It is now wonder that seldom in world literature has a novelist written great poetry; and it is hard to conceive that any poet could ever create a 'War and Peace.'[13] The statement is true with Walter Scott. He began his new literary career at the age of forty three and afterwards he was primarily considered a 'historical novelist,' more than either a poet or a scholar.[14] Some critics remark in the same way that Vedanayagam's lasting fame in Tamil literature will be only that of a prose writer though he has written some poetry also.[15] But Vedanayagam Pillai is an exception to this rule like Tagore whose mystic and devotional songs are as popular as his works of fiction.

'Pratāpamutaliyār Carittiram'

'Pratāpamutaliyār Carittiram,' is in the autobiographical form. The scene is laid in South India. The hero is a well educated gentleman of brilliant parts, wit and humour. He gives an account of his birth, parentage, education, marriage and other important events of his life and the narrative is intermixed with various insets of humour and pleasantry, and observations of a moral value.

The novel could be divided into three parts for the purposes of criticism. In the first part, the hero's boyhood is described.

The second part deals with the incidents that have taken place in Kanakasabai's town. In the third part, the forest life of the hero and heroine are described.

The work was also translated into English during the life-time of the author[16] but it is not available today.

'Cukuṇasuntari Carittiram'

'Cukuṇasuntari Carittiram,' the second novel by the same author appeared in 1887, while 'Pratāpamutaliyār Carittiram' is more popular and immensely more satisfying, his other work is a longwinded moral tale, weary and unprofitable.

This novel can also be divided into three parts. In the first part of the novel, the early life of Sugunasundari is described. In the second part, the kidnaping of the heroine is described. In the third part is described the murder of the heroine's father and the investigation thereof.

The 'Germ' of the novels

A minor incident witnessed or experienced may spark off a theme of a novel. The first novel in English came from such an accident when Samuel Richardson was asked by a bookseller to write a small volume of 'Familiar Letters.' It was while carrying out this delicate task of writing that Richardson hit upon a germ of 'Pamela.' He recalled a story that had come to his ears long ago and he developed it in the form of letters and thus created the first English novel.[17] The true story of Deacon William Brodie inspired Robert Louis Stevenson to write his famous novel 'Dr. Jekyll and Mr. Hyde.' The life of Alexander Selkirk made Daniel Defoe write 'Robinson Crusoe.' The story of Dr. Joseph Bell inspired Conan Doyle to create the living Character of Sherlock Holmes. The real story of Claire Clairmont helped Henry James to create Juliana Borderean in 'The Aspern Papers.' But in the case of 'Pratāpamutaliyār Carittiram,' we do not know—how many years the author spent on his work, what his immediate inspiration for the theme was and the incidents that make up the plot, and what models he set up before he began work and how well he was satisfied with what he had written.

But there is scope for investigating the 'germ' of his first novel and from where he might have got it. For various reasons it may be said that he might have got it from a Hindu Mudaliyar family at Mayuram. The life of this great author also leads to the same conclusion.

The fiirst point to be considered is the religion of the characters of his first novel. Vedanayagam Pillai was a Christian by birth but his characters neither belong to christianity nor preach its doctrines. They are Hindus and the hero is a South Indian Mudaliyar. He must have had definite reasons for choosing his characters from outside his own religion. He might have thought that an objective approach will be helpful to the Hindus to understand themselves.

His broad outlook and tolerance towards other religions may also be a reason. During his life, he was very much attached to Hinduism and particularly to Saivaites. Vedanayagam Pillai's forefathers themselves professed Saivism, and only two generations earlier to the author, they were converted to Christianity. He was very much interested in the principles of Saivism and in his later life he moved very closely with the scholars of Saivism of his day. Mahavidwan Meenakshisundaram Pillai, Subramanya Desikar of Tiruvāvaduturai Mutt, Ci. Vai Damodiram, Gopalakrishna Bharati, Subbarayalu Chettiar and Vidwan Sabarirayalu Nayagar were some of the religious scholars of his day with whom Vedanayagam moved closely. Though a Christian, he visited Tiruvāvaduturai Mutt which propagated Saivism, and praised Subramanya Desikar. In both the works, 'Sri Mīnākṣisuntaram Piḷḷai Carittiram'[18] and 'Eṉ Carittiram'[19] Dr. U. V. Swaminatha Iyer has recorded many of his associations with the Mahavidwan and Desikar.

He never forgot the tastes of the Hindus. In his preface to Pratāpamutaliyār Carittiram,' he explains why he makes the heroine a king : "She is raised to the highest principle of human greatness with a view to meet the taste of the Hindu readers, who are very fond of kings and queens, and who delight to rove through the meanders of enchantment to gaze on the maginificence of golden palaces, of repose by the waterfalls of Elysian gardens."[20]

He was always working for the uplift of Hindus and his preface to the second novel also shows this: "It is hoped that this work and Appendix will be found useful at a time like the present, when the necessity of *Imparting Moral Instruction to the Hindu Youths*, is universally acknowledged."[21] Even in his poetical works, he didn't forget this.[22]

These evidences show his attitude towards Hinduism and so his selection of a Hindu family for his novel is in no way against his principles.

The other thing to be considered is the place from which the family may be selected-whether from Kulattur, Tiruchirappalli, Tranquebar, Sirkali or Mayuram.

He was born in Kulattur, worked as a Court Translator at Tiruchirappalli and served as a District Munsiff in Tranquebar, Sirkali and Mayuram. The last place, Mayuram, was very much associated with the name of the author, and even today he is popularly know as Mayuram Vedanayagam Pillai. He worked there till he retired in 1872 and even after his retirement he served as the Mayuram Municipal Chairman for some time. During this period of life in Mayuram he mixed with the scholars and devotee of other religions. Many Mudaliyar families of Mayuram were known to him, and during his contacts with them he might have hit upon the germ of his first novel, and his desire to produce a prose fiction might have inspired him to write this novel.

The period in which the novel was written also supports the statement. The author wrote the novel after many years of his stay in Mayuram, as is borne out of a peculiarity in the novel: The name of the hero's mother is Sundara Anni. The adding of 'Anni' is popular in Mayuram even today, and the elderly women of Mayuram Mudaliyar families have this suffix. This peculiarity with the period in which it was written makes us conclude that the good qualities of an elderly female membr of a Mayuram Mudaliar family must have inspired the author to write this novel. He had great admiration for Queen Victoria and while creating Sundara Anni he might have had her in mind. He developed his second novel 'Cukuṇacuntari Carittiram' upon a theme already

familiar to the readers of his first novel. The hero of the Second novel is an orphan and the author might have got this theme from the story of Kanakasabai who is an orphan in 'Pratāpamutaliyār Carittiram'. In the third part of the first novel, the readers are introduced to a king and a princess whereas the second novel is the story of a princess.

The influence of other works upon his novels

The author himself speaks of the greatness of English and French fiction through the heroine of his first novel. This implies that the works of fiction in both these languages might have influenced the author to a certain degree. In the form of his first novel, he might have been influenced by Daniel Defoe (1659-1731) and his outstanding work 'Robinson Crusoe,' which (1719) is in the form of autobiography. Vedanayagam's 'Pratāpamutaliyār Carittiram' is also in the form of an autobiography and the whole story is narrated by the hero himself. As for the title of his works he might have been influenced by the English novelists Richardson and Henry Fielding whose titles include the words 'The History of.' The works of the two famous French Novelists Honre de Balzac (1799–1850) and Gustave Flaubert (1821–1880) might have been known to the author.

Some critics also think that two prior Tamil works which might have influenced the author are Fr. Beschi's 'Paramārta Guru Katai' and Ibrahim Shah Rowther's 'Vikramatitya Tales.' [23]

The purpose of his novel

Vedanayagam's aims in creating these novels are 'both entertaining and instructive to all readers.' [24] The English novel also had a similar purpose.[25] The early Bengali novel too expresses a similar sentiment.[26] The author also points out clearly why he is writing this novel: "My object in writing this work of fiction is to supply the want of prose works in Tamil, a want which is admitted and lamented by all and also to give a practical illustration of the maxims of morality contained ni my former works 'Nidinul,' 'Penmady Malai,' "Samarasa Keerthana." [27]

While writing the second novel, he has also taken occasion to touch upon Hygiene and to expose the evils of some social customs, such as Early marriages etc.[28]

The treatment of moral aspects in novels may be in two ways: constructing a novel upon a moral theme or revealing a moral aspect in the course of the story. Vedanayagam Pillai follows the first way and like Henry James, Meredith and George Eliot, he builds up his novels primarily upon a motive or an idea. At the same time he does not forget the one common aim of all branches of art, namely entertainment, and his novels are full of incidents and anecdotes which serve this purpose.

The Titles of his novels: "Carittiram"

The titles of Vedanayagam Pillai's two novels are 'Pratāpa-mutaliyār Carittiram' (The History of Pratapamudaliyar) and 'Cukuṇacuntari Carittiram' (The History of Sugunasundari). Both of them are titled as histories of some characters.

There is much difference between 'history' and a 'novel.' "Fiction is the underlying basis of the novel," whereas "fact is the underlying basis of history."[29] Then how and why are these fictions named 'histories?'

The distinction between fact and fiction is not clearly demarcated in the middle ages. The borderline between them "is not always delineated, except in so far as early versions of any story (in poems or chronicles) tend to be treated as fact, and obvious later embroideries as fiction."[30] So, both fiction and fact were commonly called 'histories' and the novels which appeared during this period were generally named 'histories.' Though the first novel in English is popularly know as 'Pamela or Virtue Rewarded,' the author of this novel, Richardson, mentioned it only a 'history.'[31] His other novels also reflect this: 'Clarissa or The History of a Young Lady' and 'The History of Charles Grandison.' Henry Fielding, another English novelist of the same period also named his novels thus: 'The History of Tom Jones, a founding' and 'The History of the Adventures of Joseph Andrews and his friend Mr. Abraham Adams' etc.[32]

In Tamil also the difference between history and fiction was not fully understood till the end of the last century. Both works of fiction and history were commonly pointed out as 'histories.' Sometimes history was given the title of a story-'Tēcinku Rājaṉ Katai' (The story of Tesingu Rajan).

In English literature both terms viz. 'history' and 'fiction' were employed on the title page, in a few instances: 'The History of the Loves of Lysander and Sabina: a Novel'[23]

Vedanayagam Pillai might have been influenced by Richardson and Henry Fielding in naming his novels. The influence of his titles was so great that the novelists who followed him could not neglect Vedanayagam Pillai and followed the same way of giving titles-'Kamalāmpāḷ Carittiram' by Rajam Iyer and 'Patmāvati Carittiram' by Madhaviah.

A similar instance could be seen in Telugu, where the title of the first novel is 'Rajasekara Carittiram' (The History of Rajasekara) by Viresalingam Pillai, published in the eighties of the last century.

Though the two terms are different in their meaning and approach, there is also a similarity. Both of them picture the age-history with real people and the novel with fictional characters. In the history, the lives of great men are recorded. "The great man of the age, is the one who can put into words the will of his age, tell his age what its will is, and accomplish it. What he does is the heart and essence of his age; he actualizes his age."[24] The novel does the same thing but in a different way. History is written with the real great man of the age, whereas in a novel, social history is revealed through an imagined great man of the age.

And a novelist cannot escape from the age in which he lives. He is attached to the society in one way or another. "A novelist can deplore his own time and write enduring fiction; or he may wish to congratulate his own time, or to escape his own time, or to reform his own time, or to subordinate his own time to certain higher historical laws. A novelist may see his own age in any of these relations to history at

large."[35] In addition, the word 'history' creates a magnificent effect upon the reader and he forgets himself as if he were closely watching the actions of another real person.

Vedanayagam Pillai honestly aims at picturing age, in his novels, which is clear from his preface to 'Pratāpamudaliyār Carittiram'[36] and this might have been his reason for naming his novels as 'histories.'

Reasons for the poularity of 'Pratāpamutaliyār Carittiram'

The novel, published in 1876, had a rousing welcome. There were many editions within a short period. Vedanayagam Pillai himself acknowledged this favourable reception and stated that only appreciation of this kind had encouraged him to write and publish his second novel.[37] There are many reasons for this great success.

First of all, it appeared in a comparatively unfruitful period of Tamil literature. The 'Talapuranas' 'Kovais' and 'Prapantas' were dull and full of descriptions. There was no book which appealed to the tastes of the people. Vedanayagam Pillai aimed at creating a good piece of Tamil literature so as to suit the modern taste of his country men and so achieved immense success.

Secondly, he started a new species of writing in Tamil which he called 'prosaic fiction,' and this change touched the hearts of the people. As it was a period of poetry, the immediate arrival of this work made the people realise the value of prose and prose fiction.

Thirdly, the novel stirred the thoughts of the people on many subjects and revealed to them the weaknesses of their time. This was a new experience for them.

Fourthly, there were only romance and imaginative literature, before Vedanayagam Pillai. It was Vedanayagam Pillai who opened the gates for realistic element in literature.

And lastly, this admirably written novel appealed to all classes of people in society, the known and the unknown, the rich

and the poor and the educated and the ignorant. It also appealed to both sexes of all ages.

In fact, the success and popularity of this brilliantly woven piece of art paved the way for future Tamil novels encouraged others to enter this vast and unexplored field.

STRUCTURE

Vedanayagam Pillai's novels are not organic in structure. They exceed the limits of the novel as established by modern critics and novelists. Two reasons may be observed for this: In the first place, Vedanyagam was a pioneer in this new field and there were no established rules and regulation for writing a novel in his time. Who can order the Creator how to create and teach the rules of creation? In the second place he had two aims, entertainment and instruction. These two aims stood in the way of structure which resulted in countless episodes and innumerable anecdotes. These anecdotes and episodes make the structure loose and elastic. There is therefore little point in the criticism that there are lengthy discourses, extravagant speeches and loosely connected episodes. It must be remembered that Vedanayagam gave his novel with all these features, with an interesting story running through like a fresh current in a river with all its forth and whirl. Those who know the technique of submerging themselves are lucky. And it is also not good for the development of any literature to keep harping on extraneous elements alone.

It is said that Richardson's novels indeed, are not so much novels written for convenience as letters, but letters expanded till they became novels.[38] Likewise it may be said that Vedanayagam's views on various subjects expanded themselves till they became novels. One instance will support the statement: The author may complete his first novel by the time the hero and heroine join together but he has quite a lot to say on morals and statecrafts and this makes him extend the frontiers of his story.[39] And his wish to please the Hindu readers who love dearly a tale of kings and queens also encourages this extension.

The beginnings and the endings

Like 'Robinson Crusoe', 'Pratāpamutaliyār Carittiram'

begins with an account of the hero's birth and boyhood. After his birth, he goes on speaking of his parents, relatives and friends. All incidents are described by the hero in an interesting and leisurely way.

In Daniel Defoe's 'Robinson Crusoe', "dates, places, names and particulars of his relatives, and similar details are given with great exactness: the method of a true and artless journal is followed with artful consistency"[40] whereas in 'Pratāpa-mutaliyār Carittiram' the exact dates are not given, the places are nothing but imaginary and the names of the relatives except a few are unknown. But both the novels entertain the readers and both of them seem to be realistic and their characters are full of zest for life, the one with all minor details and the other without them.

The second novel 'Cukuṇacuntari Carittiram' begins in the traditional way of story telling.[41]

Both the novels end happily. In the ending of the first novel, all characters who take part are remembered and the author conveys his good wishes for a long, healthy and happy life of the readers. 'Cukuṇacuntari Carittiram' ends with the crowning and happy marriage.

Vedanayagam Pillai seems to be happy in such endings. For him, the world is full of follies and wise things and one must be prepared to share sorrow with joy. His faith that justice ultimately triumphs echoes in the ending of his novels.

Theme

A theme is nothing but "the subject of discourse; the underlying action or movement; or the general topic, of which the particular story is an illustration".[42] Though there are a few romantic elements, the themes of these two novels are social. A social theme is one in which "social forces include the feral (organic) broadened beyoned individual concerns; education, politics, propaganda."[43]

In the prefaces of his two novels, Vedanayagam Pillai states clearly that he has taken the opportunity to express his views on

subjects like education, hygiene, infant marriage etc. The development of national languages, the problems of education, the uplift of women, of problems of administration and justice, the existing corrupt and favouritism, the method of taxation and the evils of infant widowhood are discussed elaborately in these novels. In his preface to 'Pratāpamutaliyār Carittiram' he has stated clearly that the story is a practical illustration of the maxims expounded in his poetical works. For this, he increases the number of incidents and projects one after another in the main story, The third part of 'Pratāpamutaliyār Carittiram' deals completely with statecraft while the second part of 'Cukuṇacuntari Carittiram' deals with the evils of child marriage. In short, the incidents of these two novels are arranged in such a way as to explain the main theme, which is social.

Plot

"The plot is that frame work of incidents, however simple or complex, upon which the narrative or drama is constructed; the events of the depicted struggle, as organized into an artistic unit."[44] The incidents are arranged in such a way that every novel has a beginning, a middle and an end. Usually an action in the beginning, leads to the middle and the actions of both the beginning and the middle, to the end.

The quarrel between the fathers of both the hero and the heroine for the unborn baby in 'Pratāpamutaliyār Carittiram' makes the hero leave his house, and leads to further consequences at Adiyur. His desire to witness a hunting scene further involves him in new incidents at Vikramapuri and then takes him to the end. In 'Cukuṇacuntari Carittiram,' the refusal to give Sugunasudari in marriage, makes a king kidnap her, and on the way she takes refuge in a nuns' convent. Her disappearance makes the hero follow her and she is released. Meanwhile, the wicked minister plans to capture the kingdom but at last gets punished. One incident thus pushes the story on to further actions and finally to the end.

Along with the main plots, there are also innumberable sub plots in the two novels. The histories of the minor characters like Kanakasabai, Andichi Ammal, Gunarathnam, Punyakoti

Chetty and the Arya King are some of them, and every story has its separate beginning, middle and end. They are in one way or other connected with the main plot, sometimes loosely.

The movement of incidents in 'Pratāpamutaliyār Carittiram' could be compared with the course of a river. Both of them have the beginning, middle, and end though in the case of a river, they are known as upper, middle, and lower courses. Like the river, the incidents of this novel move from the beginning to the middle and from there to the end.

At first, drops of water collect into little rills and a number of these unite and form a main stream. Likewise, the incidents of Pratāpamutaliyār's boyhood in the beginning, the events in Adiyur in the middle, and the troubles in Vikramapuri, in the end join together to form the main stream of the story.

There are many tributaries and distributaries in a river system. Likewise, the histories of Andichi Ammal, the thief, and Guna Bushani join the main stream during its course; and the history of Kanakasabai and from there the history of Gunarathnam diverages from the main stream and joins in the end of the novel. (But in the case of a river, a distributory does not join again with the main stream).

During the lower course of the river, the current is somewhat slow and the river often overflows the low Banks and forms productive farms. In the same way the movement of 'Pratāpa mutaliyār Carittiram' is somewhat slow in the third part and the author utilises the whole part to elucidate his views upon language, administration and justice.

The river basin is Satyapuri and the delta is Vikramapuri.

Ultimately the river flows slowly into the sea. The major plot also with its sub plots joins the big ocean namely plot.

The water of the sea gets evaporated, forms clouds, falls as drops, runs as rivers and at last joins the sea itself. In the same way, the story begins in Satyapuri and after many incidents ends in Satyapuri itself.

View point

"The relation in which the narrator stands to the story," is often described as the 'view point' of a novel.[45] It may be either internal or external. In view points that are internal, the story is narrated by a character of the novel as in 'Pratāpamutaliyār Carittiram.' In view points that are external the story is narrated by one who does not figure in the novel as in "Cukuṇacuntari Carittiram."

The novel which utilises the internal view point is in one way a pretended autobiography and this form began to be popular in English literature with Defoe's 'Robinson Crusoe' (1799). It is a credit to our literature to have this form in the first novel itself.

There are both advantages and disadvantages in this technique. The 'Dictionary of World Literary Terms' summarises the advantages thus: (1) If the tale is strange, wild, supernatural or otherwise hard to believe, it is easier to communicate such adventure to the reader and the reader will be more apt to believe it, if the tale is told by one who has experienced the adventure. (2) The emotional experience in a first person tale is told from the heart, thus is usually more intimate and intense than one told from outside. The "I" promotes intimacy. "He" is already one step removed. Vividness is gained by intimacy. (3) A first person story has a simple coherence; the capital "I" serves as a cement between the blocks that build the story unity." It also points out a few disadvantages of this technique: "The hero can speak his own thoughts only, he has no way of recording the thoughts of other people. (2) The hero can analyse himself only from inside out, not from outside in. (3) There is difficulty in characterising the narrator. (4) If a narrator should tell a fine tale, the reader may question how such a simple boy or Engineer or whoever he happens to be in so good a teller of tales."[46]

'Pratāpamutaliyār Carittiram,' has several advantages through this technique. It is a tale told by a gentleman of means and leisure and cultivated tastes. So he is not in a hurry to carry on his 'history' fast and describes each and every incident elaborately and interestingly. The first person "I" first of all

creates intimacy with the hero and makes us listen him with curiosity. This technique alone is suitable for this type of leisurely and readable stories and Vedanayagam Pillai's outstanding capacity in handling this view point endows a great success to this novel.

Secondly, this technique helps him to achieve his double purpose, 'entertainment and instructive.' For entertainment he describes many humorous incidents of the hero's boyhood and some other anecdotes. This view-point permits the hero to describe all details that accord life to the story. For instructive purpose, Vedanayagam Pillai has included many passages which read like lectures as he likes. This device allows the novelist scope for expressing his views through the hero who is not in a hurry. In a few instances, Vedanayagam Pillai uses characters other than the hero for the purpose, and in those places, the words "......................thus said "Sundara Anni" or "........ ....thus concluded Gnanambal" are added.

Though the whole story is narrated through Pratapamutaliyar, there are instances where Sundara Anni, the hero's mother, is viewed through her mother-in-law [47] and others [48] and Gnanambal through Devaraja Pillai,[49] Kanakasabai,[50] Andichi Ammal,[51] Punyakoti Chetty,[52] Santalingam Pillai [53] and others.[54]

The second novel 'Cukuṇacuntari Carittiram has the external point of view. In an external point of view "a superior mind outside the story views the characters, all from an equal distance. The narrator is godlike. He knows the past, present, future. He knows the secret thoughts and feelings of all his characters."[55]

In 'Cukuṇacuntari Çaṛittiram' the story-teller himself describes the character of Sugunasundari, Guru, Buvanendran, Maduresan and his wicked father. He also makes them known by their words and deeds. Sugunasundari's lectures on hygiene, infant marriage and early widowhood reveal her character while Buvanendran's heroism and resourcefulness, in his rescue of the heroine from the thieves and his timely plan to rescue her from the nuns' convent.

Except in a few instances, the author mainly utilises the descriptive method to carry on his story. It is primarily used by

the author to describe characters, places and incidents. The descriptions are pedantic in style and rich in matter.[56]

The story-teller himself appears directly in some instances and comments upon the events. When a poem has been presented to the heroine by the Villain, in 'Cukuṇacuntari Carittiram' the story-teller comments upon the act as follows: "As we have no desire to publish this poem with all its grammatical and other mistakes, we are giving only a summary of the poem..........."[57] Sometimes he makes his characters express their desires and thereupon comments their views: "From the words of Buvanendran we understand his desire to marry Sugunasundari but we don't know what Sugunasundari thinks about it."[58] There are many places where the author appears directly.[59] These incidents show the possibility of the story-teller entering directly in his novels in the external view-point and in fact the direct entrance kindles the curiosity of the readers to some extent.

Sustenance of Interest: *Suspense*

Suspense is a device through which interest, an important factor in the structure of a novel, is roused and maintained. In one way, the strength of the structure lies in the construction of the events upon suspense.

In 'Pratāpamutaliyār Carittiram' there are a few instances which create suspense but they are compressed within a few pages. After hearing the story of Kanakasabai in the beginning, the question 'Who is Kanagasabai?' arises in the heart of the reader, but the suspense is smashed in the next chapter itself, where his story is revealed by his parents.[60] The same kind of question 'who is Andichi Ammal?' confuses the reader's mind for a few minutes and the confusion is cleared off in the very next chapter where she meets her husband.[61]

It is the same case with the main characters. In the third part of the first novel, Gnanambal who is in the male's garb, is selected as the king of Vikramapuri by the Royal elephant. Nobody knows the new king, but the suspense that she is none else but the heroine is revealed in the next chapter itself.[62] After their return from Adiyur, the hero and the parents of both

the hero and heroine are in deep sorrow over the reported death of Gnanambal who died on the way, of small-pox. Before we recover from the shock, Gnanambal appears with Devaraja Pillai and others.[63]

But in 'Cukuṇacuntari Carittiram,' Vedanayagam Pillai however manages to keep in suspense the secret of the hero's birth till the end of the story and braids the incidents around the suspense well. In this respect the second novel seems to have a better structure.

Episodes and other separate stories

Aristotle confirms that the episodic method in the drama is the worst. In novels also, they are not always welcomed and Anthony Trollope, in his autobiography, condemns episodes in a novel.[64] But in the case of Dostoevsky, it is not possible for him to control his material, and whenever he writes, he cannot avoid episodes and separate stories.[65] These episodes and stories distract the attention of the readers and affect harmony. As in Dostoevsky's novels, there are numerous episodes and separate stories under 'histories' in Vedanayagam Pillai's novels, though many of the stories are linked to the main story' aritistically.

In the novels of Richardson, no episode could be seen anywhere which is detached from the main story.[66] The reason lies in the form in which they are written. Richardson's 'Pamela' is in the epistolary form where the door is generally closed for episodes; whereas novels of Vedanayagam Pillai are in the descriptive form which is generally noted for its elasticity which gives room for the intrusion of episodes.

In Vedanayagam Pillai's days, there was much demand for stories, which were used for all purposes. An incident in 'Pratāpamutaliyār Carittiram,' where the hero's mother uses the technique of telling a story to convince the hero to marry Gnanambal, proves this.[67] The realisation of this importance made them expect more and more stories and Vedanayagam supplied as many stories as possible to meet the popular demand.

His desire to instruct also enlarges the frontiers of his novels. He believed that stories could do more than preaching and all the episodes and stories are nothing but sugar-coated pills.

For these reasons he packed his novels with various episodes, anecdotes and stories.[68]

There are three types of stories and episodes in these two novels. They are the stories of some minor characters, the stories retold by both major and minor characters, and a few stories of foreign origin referred to by the characters.

And further, the stories of the characters may be divided into two: the stories of the characters who are related to the main story, such as the story of Kanakasabai,[69] the story of Devaraja Pillai,[70] the story of the one who kidnapped the heroine,[71] the story of Andichi Ammal,[72] the story of Gunarathnam,[73] the story of Punyakoti Chetty,[74] and the Arya King,[75] and the story of a character who is not in any way related to the main story, such as the story of a thief.[76]

Often, many stories are retold by the characters. They are referred to by the characters for two purposes: either to reveal a moral aspect or to display the importance of the matter under discussion. The story of Karunandam Pillai reveals the cruelties of daughter and son-in-law, the story of Karpalankari highlights the greatness of chastity, the story of the nine idols points out the glory of having a good wife,[77] the story of Gunabushani portrays the cruelties of step-mother,[78] the story of the bigamist exposes the confusion in a home,[79] the story of good children indicates the boon of good children,[80] and the story of an educated man spotlights the evils of neglecting one's own mother-tongue.[81] The stories relating to loyalty to the kingdom,[82] a conversation on death between a captain and his friend,[83] the story advocating equality in birth,[84] the stories of the vanity of an officer, a judge, an advocate, a king and a rich man,[85] the story of the talking, bird, singing tree and golden water,[86] stories relating to good and bad husbands,[87] the story of a wife correcting her husband,[88] the story of a poor man's learning,[89] the story of the Brahmins eating without limit,[90] a conversation between a mother and her daughter regarding the evils of infant marriage,[91] and the story of one

punished for his misbehaviour with women,[92] are the other stories handled by the characters for the same purpose.

The characters also refer to a few events of the past that occurred either locally or in some foreign countries. The cruel wives of Milton and Socrates are referred to,[93] Bacon's view on education is appreciated,[94] Emperor Conrad's victory is glorified,[95] and the victory of Alexander the Great is discussed[96] by the characters.

A story from the famous 'Arabian Nights,'[97] the story of the two brothers who started from Portugal to Goa in a ship,[98] the story of an African,[99] and the treatment by a doctor for indigestion[100] are also narrated by the characters.

Vedanayagam Pillai knows also the technique of presenting a few stories by allusion. There are hints like "the conference of the rats to avoid cats from killing them,"[101] and "the story of a monkey which settled a dispute between two cats."[102] These stories are familiar to the readers and the hints themselves produce the full effect.

By all these methods Vedanayagam Pillai packs his novels with as many stories and episodes as possible.

Speeches and lectures

Vedanayagam's aim at instruction makes him not only add stories, but also express his views directly as speeches and lectures. His other aim to portray the social evils of his day also impels him to lecture on some social reforms. His objectives thus overflow in his novels.

Like the novels of Henry James and Rabindranath Tagore, the novels of Vedanayagam Pillai are novels of ideas. In Tagore's novels, the device of dramatization is used to express an idea or a philosophic motif. In fact dramatization differentiates a novelist from an essayist. A novelist expresses his ideas in terms of life and action, whereas the essayist merely states his ideas one after the other.[103]

'Pratāpamutaliyār Carittiram' lacks the technique of dramatization and there are a number of essays in the form of

speeches and lectures. Sometimes, the novelist himself pushes a new character and advocates his views through him. A thief's lecture on the daring robberies in day light is one such and the thief is no way connected with the main story. But in his second novel 'Cukuṇacuntari Carittiram' the author tries to dramatize some ideas.

There are a number of lectures on various subjects in these two novels: lectures on education,[104] corruption,[105] beauty,[106] the greatness of parents,[107] the importance of mothertongue,[108] the existence of God,[109] the nobility of government and its responsibilities,[110] the importance of loyalty to the kidgdom,[111] the development of Tamil,[112] justice,[113] the evils of self-conceit,[114] death,[115] laziness,[116] envy,[117] ill-report,[118] falsehood,[119] the rules of hygiene,[120] the relationship of wife and husband,[121] the contract of marriage,[122] infant marriage,[123] and marriage in general.[124] The conversations are lengthy and run to pages together. What has been said of Sarath Chandra Chatterji's novels by I. N. Madan is true to Vedanayagam Pillai's novels also: "The descriptions of their (characters) thoughts are just essays on modern topics. Their conversations are like debates in college societies." [125]

While dealing with Thackeray's novels, M. G. Devonshire declares that one or two volumes of essays could be extracted from his novels after the manner of La Bruyere or Addison.[126] This applies to the novels of Vedanayagam also and a volume of essays could be extracted and published on various subjects from his novels. Though this often distracts the reader's attention, his purpose of 'entertaining, instructing' and reflecting his age is fulfilled.

Numerous sub-plots, episodes, anecdotes, stories within the story, speeches, lectures and conversations thus make Vedanayagam Pillai's novels loose in structure. In addition to the various reasons already discussed, there is one more which loosens their structures: Richardson placed himself in the position of an editor while writing his novel,[127] and so his work seems to be well-built, whereas Vedanayagam's purposes stood in his way of editing. However loose in structure, they are arranged in a readable way and to some extent redeemed by his method of telling the story.

CHARACTERISATION

Vedanayagam Pillai adheres closely to nature in the description of various characters, avoiding sentimentality.[128] He does not follow the ways of actualists, who describe human nature as it is. He explains this in his preface to 'Pratāpamutaliyār Carittiram' "In writing this story, I have not followed the example of those novelists who depict human nature as it is, not as it ought to be, and who thus exhibit bad specimens of humanity which are often mistaken by the young and inexperienced for objects of imitation."[129] He also quotes a passage from Dr. Johnson's 'Rambler' to support his statement which runs thus: "In narratives where historical veracity has no place, I cannot discover, why there should not be exhibited the most perfect idea or virtue; or virtue not angelical nor above probability, for what we cannot feel we shall never imitate, but the highest and purest that humanity can reach, which exercised in such trails as the various revolutions of things shall bring upon it may, by conquering some calamities and enduring others, teach us what we may hope and what we can perform. Vice, for vice is necessary to be shown, should always disguest, wherever it appears, it should raise hatred by the malignity of its practice, and contempt by the meanness of its stratagems; for while it is supported by either parts or spirit, it will be seldom heartily abhorred."

In addition, he has also the purpose of instruction in his mind while creating the characters of his novels. "A 'purpose' is a very dangerous thing when it implies that the writer is interested about some proposition really extraneous to his book, when therefore, he is not really believing in his characters, but using them to illustrate some abstract principle," says Leslie Stephen.[130] This is true in the case of Vedanayagam Pillai and in many instances he uses his oharacters just to illustrate his principles.

He has also admitted that he has represented the principal personages as perfectly virtuous,[131] and this may appear less natural to modern critics and novelists. Modern psychologists are of the view that there is no one who is either completely good or completely bad.' To them, man is a mixture of both goodness and badness. Vedanayagam does not follow this way for many

reasons: First of all, the novel was written in a period in which psychology as a science was just developing. The characters of Balzac and Dickens and the characters in 'Don Quixote' and 'Tom Jones' suffer from the same defect. And secondly, is it a greater fault human beings to be completely virtuous eventhough they are not ?[132] The purpose of literature lies not only in reflecting human nature as it is but also in depicting as it ought to be. Having this in his mind Vedanayagam creates some of his characters fully virtuous, though he has created wicked people also in his second novel.

The Characters

Vedanayagam Pillai's heroes are created with all virtues. They are good-natured, well educated and brave. All the incidents are splendidly woven around the hero in the first novel and the whole story is viewed through him. In the second novel, the hero's actions are interwoven around the heroine.

The heroines are also treated with all good qualities. In fact, the first novels in both English and Tamil excel in exhibiting the feminine virtue dignity and greatness. His creations, Gnanambal and Sundara Anni are ideals of Indian womanhood. Gnanambal is raised to the highest principle of human greatness and through her he reveals the talents of women. Like Viola in 'Twelfth Night,' she acts cleverly in the male's garb. Thus, like Clarissa Harlowe in English literature, Gnanambal shines as the "Eve of fiction, the prototype of modern heroine" in Tamil novel literature.

In fact, there is no villain in 'Pratāpamutaliyār Carittiram.' A few circumstances and the nature of a few minor characters play the villains part in this novel. In the second novel, the novelist shows how villains are produced in the factories of avarice and greed.

There are also a number of minor characters in both the novels. Many of them are very close to the major characters and others are not. However, they act creditably.

Vedanayagam Pillai is fond of giving a young woman the role of a man or *vice versa*. In 'Pratāpamutaliyār Carittiram'

he makes the heroine wear a man's robes, whereas in Cukuṇacuntari Carittiram' the hero appears in a woman's garb. Vedanayagam might have been influenced by the great English dramatist Shakespeare in handling this device. In 'Twelfth Night' he handled it cleverly and "if we don't like it we shall never like 'Twelfth Night,' or a great part of Shakespeare's comedy."[183] Sidney Lee explains the convention of using this device thus: "It would be curious, and it would be long, to enquire into the sources of those conventions of literature-widely departing from the facts of life-which are dear to us, to which we cling, not because they deceive us, for they do not attempt to deceive us, but partly for the sake of old acquaintance, and partly no doubt, because we love make-believe and find that the more we have of it to make the better we do it."[184]

In 'Twelfth Night,' the mainplot develops upon this theme, whereas in 'Pratāpamutaliyār Carittiram' this enters and dominates only in the third part of the novel. It stands aloof and looks like a novelette.

Vedanayagam presents his characters in two ways. either describing them directly or reveailng their qualities in their own words and deeds.

In 'Cukuṇacuntari Carittiram' the story-teller himself describes the qualities of the heroine, her father, Guru, the villain, and his father. In 'Pratāpamutaliyār Carittiram,' the hero describes his father, mother and others. This direct description or exposition has the advantage of instant clarity and the picture of a character plays before us as we read the description.

Characterisation is also done through actions. This method which is followed frequently has the "further advantage of allowing the receptor to form his own conclusions, which are firmer and seem more real than any given him by the author."[185] The hero's character, in 'Cukuṇacuntari Carittiram,' is developed by his various deeds. In the same way, the villain's foolishness expresses itself through his actions. In 'Pratāpamutaliyār Carittiram' all the actions of the characters are described by the hero himself.

Most of his characters are 'flat' rather than 'round.' So they always tend to be all white or all black with no shadows in between. Though they are 'flat,' some characters of Vedanayagam Pillai, like Gnanambal, Sundara Anni and Pratāpamudaliyār will have prominent place in the gallery of Tamil fictional characters for ever.

THE PORTRAYAL OF SOCIETY

Along with his desire, to 'instruct and entertain', Vedanayagam Pillai also wanted to picture the age in which he lived. He expressed this clearly in his preface to 'Pratāpamutaliyār Carittiram' "This work contains faithful pictures of the national character, domestic life, habits and manner of the people in Southern India, interspersed with many amusing anecdotes and interesting stories."[186]

The British ruled the country at that time. The opening of the first novel makes a reference to this. There are many instances where the British Governors and other officials appear in this work. The heroine and her mother-in-law are appreciated by the British Governor of Madras.

There are also references to French in 'Cukuṇacuntari Carittiram.'[187]

English education was spreading and many neglected their mother tongue.[188] The discoveries of modern science like electricity and telegraphic facilities were getting nearer to the people. In literature, the educated realised the necessity for some change in matter and manner. They understood the power of prose works in English and French and desired to enrich Tamil with such works.

As English was the medium of instruction in many educational institutions, it dominated all walks of life. The Court language was English, the administrative language was English and so many people turned to learn English to get jobs or to earn money. There was much disregard for the national languages and only a few realised it.

On one side, social reformers urged the abolition of infant marriage and encouraged widow remarriage; on the other side there were cruelties under the shelter of religion and caste. Corruption and favouritism were the order of the day and nobody was interested in finding out a remedy.

Though there was confusion in all fields, the dawn of modern literature was in the horizon.

Caste and Religion

Castes divided the Hindus and religions divided India in the nineteenth century. For Hindus, the Muslims were untouchables and an incident in the beginning of 'Pratāpamutaliyār Carittiram' shows this.[139] 'Another incident in 'Cukuṇacuntari Carittiram' explains how the Hindu-Muslim differences paved the way for the expansion of the British rule in India.[140]

Christianity began to spread fast with the establishment of British rule in India. There is a reference to a nuns' convent in 'Cukuṇacuntari Carittiram' and a school which was run by them. They gave education to all Brahmin and non-Brahmin girls from the age ot two years.[141] The nuns' convent was managed by the French and even the King had no right to enter it or to interfere in the administration of the convent.[142]

Though there were many divisions and sub-divisions among the castes, they were generally divided into Brahmins and other castes.[143]

The socially suppressed castes were not given due respect.[144] The customs prescribed by the caste system were rigidly followed. One who violated the rules of a caste was made an out-caste. He was not helped in any way by others, and if he happened to be a bachelor, he could not get a suitable match even.[145]

The dialects of the people of different castes also differed. A Brahmin-dialect is recorded in 'Cukuṇacuntari Carittiram' with its pecularities.[146]

Love, marriage and family life

Vedanayagam Pillai's treatment of love in his novels is meagre. There are sparks of love here and there but love before

marriage is not treated elaborately. Some descriptive marks of love between Pratāpamudaliyār and Gnanambal and between Buvanendran and Sugunasundari are there but they are only in passing and are not vital to the story in any way. Though Gnanambal loves Pratāpamudaliyār, she considers it a disgrace to her to be asked to run away with him before marriage.[147]

The parents' views dominated in marriage alliances. Marriages were fixed without even consulting the bridegroom or the bride. Only a few had the right to express their desire. In the case of women, they were compelled to marry the bridegrooms fixed by their parents.[148]

The influence of Western thought on marriage that it is nothing but a contract between a man and a woman,[149] can be seen in his novels. But at the same time 'gandarva' marriage in which a young man and a woman marry by mutual consent without consulting friends and relatives is condemned. Though they knew of the Western attitude to marriage, it was ignored as being unsuitable to this country.[150] There are also instances where the brides were kidnapped sometimes when their parents refused to give them in marriage.[151]

Dispute between the two marriage parties were common. Though the families of the hero and heroine in 'Pratāpamutaliyār Carittiram' were closely related, there arose two disputes, one ending in the marriage not being agreed to and the other in the separation of the husband and wife. Vedanayagam remarks humourously of the enmity between them.[152]

There are references to bigamy and polygamy in his novels.[153] Infant-marriages were common in those days. At times even a babe-in-arms was given in marriage. Usually the brides were very young, and when they were decorated with ornaments, they began to cry and sometimes would not stop till the marriage was over.[154] There is an interesting conversation between a mother and her infant daughter-bride in 'Cukuṇacuntari Carittiram' which points out the evils of infant marriage.[155] The novelist also points out a few evils of infant marriage, such as early motherhood and early widowhood.[156] Even though the Age of Consent Act of 1850 fixed the age of consent at ten years, marriages below that age were common even in 1887.

Though the British Government was persuaded to pass the widows Reform Act in 1856, there was much opposition to the Act. There is a reference in 'Pratāpamutaliyār Carittiram' to Brahma Samajam which propagated widow-re-marriage in those days.[157]

There are also references to the practice of 'sati'! 'Satis' were prohibited by a regulation in Bengal in December 1829 and in Madras in February 1830.[158] But they were practised very rarely. 'Pratāpamutaliyār Carittiram' talks of the countless faithful and chaste wives who committed self-immolation or 'sati.'[159] A conversation in 'Cukuṇacuntari Carittiram' explains the meaning of 'sati.'[160] A young girl makes the readers think when she asks her mother innocently whether her husband would be prepared to commit 'sati' if she happens to die first.[161]

There are also instances which highlight the intelligence, ability, bravery and generosity of women. The importance they gave to chastity is well illustrated through many incidents. But at the same time the domination of men in all family affairs is also pointed out in these novels. The cruelties of step-mothers,[162] mother-in-law and sisters-in-law[163] are also referred to. The servants were often treated like slaves and at times they were horsewhipped.[164]

Carts were generally used for travel. The members of rich families travelled in palanquins or in carts surrounded by servants. Horses were used also for carrying letters and messages.

Education

English education was encouraged and the national language was neglected. English was the language in all offices and courts. Children of rich families did not feel the necessity to study.[165]

Vedanayagam Pillai also realised the advantages of co-education. Kanakasabai and Pratāpamudaliyār learn a little under a tutor. But when they happened to study with Gnanambal, both of them study well. Though co-education was in practice, they were not allowed to study in the same place when they were grown-up.[166]

Only a few had the opportunity for proper education and there was corruption, favouritism, ignorance and arrogance among government officials. They were prepared to give any trouble to those who stood in their way. Even the uneducated business people were corrupt. The treachery and deceit of cloth merchants, jewellers, gold and silver smiths is shown in 'Pratāpamutaliyār Carittiram.' Some trustees of temples also were corrupted and they dared to pilfer even the properties of Gods.[167]

Because of the inadequate educational system, the number of educated was limited. This corrupted the educated while lack of education corrupted the uneducated. In total, corruption was common and everybody experienced it.

POLITICAL THOUGHTS

Vadanayagam Pillai witnessed both the periods of British ascendency and national resurgence. This gave him an opportunity to form his own political views. In the third part of the first novel, subjects like administration of law and justice, selection of government officials, taxation and place of national language are discussed distinctively.

Some of his references bear testimony to his knowledge of history. He speaks not only of Vijayaranga Chokkalinga Naickar and Queen Mangammal, but also of the victory of Alexander the Great, the Roman Emperors and Joseph Conrad. He also speaks of the French and the Portugese.

By the time Vedanayagam began to write his first novel, the whole of India was under the British rule. He spoke of the British rule in many places in his novels.[168] Though Vedanayagam Pillai criticised the British government, he made the Governors appreciate and honour some women of high Calibre like Sundara Anni and Gnanambal.

As he was a District Munsiff, he knew the corruption that prevailed in those days. The corruption of magistrates, advocates and other officers are explained in his novel and according to him the plaintiff, defendant judge and witnesses were all liars and

deceivers.[169] He pleads for generosity on the part of judges in letting the accused defend himself. He also asks the judges to stop execution till the disposal of the appeal.

He was not in favour of whipping and wanted it forbidden in a civilised country. He advocated that the accused should not be considered a criminal until the judgement. He suggested separate jails for women. Child delinquents should be treated in a separate jail where they should be given proper education and training in skilled work.[170]

Vedanayagam Pillai criticised at the way in which the British selected officials, considering only their educational qualifications. This method led to immorality and curruption. According to Vedanayagam, only persons with adequate qualification and good conduct should be selected; the government should take care of an official's family if he becomes old, ill or dies; and at the same time real talent should be encouraged and rewarded.[171]

Vedanayagam Pillai prefers monarchy to democracy. There is one chapter in 'Pratāpamutaliyār Carittiram' with the heading 'Kuṭiyaracennum Koṭiya Aracu.' (The wicked rule called Democracy) in which he shows what will happen in a country where there is no king.[172] The next chapter is on "forming monarchy and destroying democracy." According to him there will not be any patriotism and morality in a people's government. "The British hatred and the fear of the ideas behind the French Revolution" might be the reasons for this conclusion.[173]

Though he prefers monarchy, he is also aware of the evils of tyranny. While condemning tyranny he says: "To a despotic King, the people will be his enemies; his fort will be his battle field; the places in which he walks are gallows; the food he takes is poison; the persons who surround him are the messengers of the God of Death and his palace itself is the burial ground."[174] For him, a king should rule according to the laws of Manu.[175]

In his novel, he also draws a comparison between serving God and a king: "To serve a King we have to stand up, whereas there is no necessity to stand to worship God; the king

eats when we are hungry whereas God makes us eat without Himself eating; we have to guard the king when he sleeps, whereas God lets us sleep without Himself sleeping; the king presses us to work hard whereas God works for us; the king begs us in the form of taxes whereas God needs nothing from us except love." [176]

He also suggests some constructive ideas for a good government. Developing agriculture, increasing the number of hospitals protecting the old and the infirm, establishing educational institutions, introducing free education, and constructing schools, industrial training centres, and choultries are the primary that a government should undertake.[177]

Regarding taxation, his view are sound and applicable to any form of government. He condemned the taxation of his time. The rulers of his time increased the number of officials and their salaries, and in order to meet the expenditure they collected excessive taxes, and in sometimes introduced new ones. Taxes were collected even for death, birth, marriage and keeping animals. Vedanayagam Pillai wants the rulers to cut down expenses instead of increasing the taxes.[178]

He recommends village councils for settlement of local disputes.[179]

It seems that Vedanayagam Pillai has more confidence in the wisdom of women and he thinks that their rule will be certainly better. In his first novel, he temporarily makes Gnanambal rule Vikramapuri. The heroine of his second novel becomes a queen at the end. When the Arya king desires to tour European Countries, he appoints his wife to rule his kingdom in his absence.

Regarding language, Vedanayagam encourage Tamil for administrative purposes.[180] He did not like the status given to English in his time and honestly thought that the language of the people should be the language of the government.

In considering all political ideas of Vedanayagam Pillai, one may come to the conclusion that he preferred self-government, but with a king. In this form of government, the language of the people will be the language of the government. And it seems

that he was the first to suggest this concept of self-government in those days. The plea for self-government was moved by the Congress only after Dadabai Nowroji in the year 1906. In that Congress session he explained clearly that there would be prosperity only when there is self-government and not in a slave country. It is indeed a gratifying to come across this idea of self-government in 'Pratāpamutaliyār Carittiram,' written in the year 1876—thirty years before the Surat Congress.

HUMOUR

Venanayagam Pillai was one of the remarkable humorists of the nineteenth century. His humour not only made people laugh but also think. As Thomas Carlyle said that true humour springs out not so much from the head as from the heart, Vedanayagam's humour was true to this.

"Stories are among most popular forms of humour."[181] But they should not be hurtful. "As a rule a story is considered poor if it makes some person blush with embarrassment, if it makes something sacred appear common, if it makes a man's weakness the cause for laughter, if it has to have profanity or vulgarity to be funny, or if everyone cannot join in the enjoyment of the joke."[182] The true essence of humour lies in love and not in contempt. Vedanayagam Pillai's humour does not hurt anybody or draw from vulgarity. It just makes everybody laugh, and it is really a feast to the ears. And his humour entertains all the three—the one who jokes, the one who is the point of humour, and the one who hears the joke.

Like Henry Fielding who had "endeavoured to laugh mankind out of their follies and vices."[183] Vedanayagam employs all his wit and humour upon the common weaknesses and follies of human beings in the world.

In 'Pratāpamutaliyār Carittiram' the story is mixed with humour. The opening of the novel itself is humorous where the hero's grand father is thrashed for helping a Nawab. The second chapter "The boyhood adventures" is full of humorous anecdotes.[184] He makes incidents,[185] description of character,[186] situations,[187] political attires[188] etc., to introduce humour in his novel.

Vedanayagam Pillai's ability to create humour with a few words, could be seen in the pages of 'Pratāpamutaliyār Carittiram.' After scolding each other with the words 'dogs' and 'donkeys,' the alliance between the fathers of the hero and the heroine is described thus: "Thus ended our marriage in dog's and donkey's alliance."[189]

Vedanayagam's humour is somewhat different from wit. Usually humour is consistent with pathos whereas pathos is inconsistant with wit. Vedanayagam's humour has the touch of pathos and thus touches the heart. It is indeed creditable that the very first novel in Tamil is outstanding in its humour-content also.

STYLE

Among the nineteenth century prose writers Vedanayagam Pillai easily takes the first rank. His language remains, within certain limits, at once clear, idiomatic and musical. The style takes its epithet from the author and so it is peculiarly his own. He was one of the remarkable pioneers in this field and it was he who gave new blood to the Tamil prose in the later nineteenth century. He utilised prose for a clear communication of ideas and his effective presentation made him a pioneer.

In his novels, in many instances, he employs a learned or poetic style like Walter Scott in English literature. His deep knowledge of Tamil classics enables him to maintain this high style. Sometimes his style is emotional. While pleading for Tamil, he speaks emotionally about the glorious features of Tamil language.[190] His style is argumentative at times and this can be seen in his advocacy for the use of Tamil as a court language. It is humourous in many places. It also has the speech rhythms of the people whom he met every day and spoke to. The peculiarities of the spoken language of his time find expression in his novels. Besides, his works abound in proverbs, current in those days.[191] To sum up, Vedanayagam's style is unique and has a personality of its own.

Vedanayagam Pillai thus inaugurated a new branch of literature and in fact modern literature in Tamil begins with the birth

of 'Pratāpamutaliyār Carittiram.' He saw far ahead into the future and prepared for it by his patient, devoted, selfless spade work. It is a mile-stone in the history of Tamil literature in general and in the history of Tamil novels in particular. Though it is the first of its kind in Tamil, it is surely a great work of art and as good as the other novels of the world.

CHAPTER III

THE AGE OF REALISM

The way was now clear and wide open. An appropriate prose medium, able to express the ideas and sensations of the day, was popularised by the 'prosaic epic' 'Pratāpamutaliyar Carittiram.' It even enlivened the possibilities of imagination in prose. Vedanayagam Pillai himself admitted the remarkable success of his first novel and in fact, it was the way in which it was received that encouraged him to write a second one. Production of more and more novels immediately after the publication of the first one was only a natural corollary. But in actual fact the respone in the creative field was poor and the next great novel came only in the nineties of the last century.

The case is entirely different with many other languages of India and the world. The first novel 'Pamela' appeared in the year 1741, from that date there has been an ever increasing stream of novels, until, indeed, it threatens, like the Mississippi, to destroy its own boundaries'[1] and flow over the alluvium it itself throws up. Fielding was Richardson's contemporary and his 'Tom Jones' was published just a year after Richardson's 'Clarissa.' New experiments were also conducted by the successors in the field. Henry Fielding introduced dramatic techniques in the structure, Tobias Smolleth transferred the subject matter from the land to the sea, aud Lawrence Sterne was the first impressionist in the world of English fiction. Even in Indian languages there appeared masters like Bankim Chandra Chatterji, Sarath Chandra Chatterji, and Premchand immediately after the beginning of novel as a new literary form. But the Tamils had to wait a decade to find another master. Only with Rajam Iyer's 'Kamalāmpāḷ Carittiram,' the Tamil novel enters the second stage.

In the history of the Tamil novel, there appear two literary lacunae, one in the later nineteenth century which extends upto the appearance of 'Kamalāmpāḷ Carittiram' in 1893 and the second in the early twentieth century which ends with Kalki's 'Kaḷvaṉiṉ Kātali' in 1937. During these lacunae the literary

trend was entirely different and the taste of the reading public was not healthy for the growth of novel.

Literary trend during the first lacunae (1879–1892)

The Major production of the period was stories. The taste of the public was turned towards reading all kinds of stories. Both illiteracy and a taste for mere romantic sentimentality were the main causes of this deviation. The titles themselves seem to be peculiar and most of them were of kings and queens. Vedanayagam Pillai clearly understood the taste of his day and so while introducing a new species of writing he made his heroine a king in order to satisfy the taste of his readers. It is unfortunate that even this sort of attempt-presenting old themes in new forms-was not found during this period, eventhough the path was earmarked by a scholar.

'Cantrakaucikan' by A. S. Venkatachari (1887), 'The story of Cinnammaṇi and Periyammaṇi' by N. Vaidyanathan (1889), 'The story of Pacai Ammāḷ (1887)-which deals with the treatment of patients and the orderliness of a home, 'Kaṟpiṉ vijavam or Catyāmpāḷ Katai' (1888), 'Vivēka Carittiram' (1888), 'Akalyā Fāy–A Marattiyan Princess' (1885), 'Aṭimaippeṇ–The Captive Maid' (1887), 'Aṇṭai Viṭṭāṉai-k-koṉṟavaṉ' (1874), 'Aracaikaḷiṉ Kataikal,' (1881) Aracaṉ'ṉ Makaṉāvateppaṭi–How to become a King's son' (1881–34th edn), 'Araciyum Paiyaṉum-(1885), 'Araciyaippakaika Virumpiya Paiyaṉ' (1880), 'Araṭṭappaṭṭa maṉitaṉ–The terrified Man' (1880), 'Aṉpiṉ Kathai' (1888), 'Āyāvum Peṇmaṇiyum–The Ayah and the Lady' (1880), 'Indian Fables' (1892), 'Iḷaiya Antaṇaṉ–The young Brahmin' (1886), 'The story of Eligah' (1892), 'Ōr Iḷavaracaṉiṉ Katai–The story of a young King' (1881), 'Ōr Mutaṉ Mantiriyiṉ Katai' (1886), 'Paṉṉirantu Mantiri Katai' (1881), 'Ceylon Tēcattuc Ciṟu Peṇṇiṉ Katai' (1881), 'Brahmaṇa Iḷaiñaṉ' (1880). 'Rājattiyammāḷ Carittiram–The story of a Christian Lady, (1886), 'Tavaṟai Uṇarnta Tirutaṉ–The story of Repentant Thief' (1886), Keṭuvāṉ Kēṭu Niṉaivāṉ' (1888), 'Kuṇapūcaṇiyiṉ Katai' (1888), 'Māṇikkavalliyiṉ Katai' (1888), 'Vivēka Cuntaram' 1887-8 edns wihtin a year), 'Nalla Tāy' (1885), 'Vivēka Carittiram' (1888), which emphasises children education, and 'Maturai Vīrācāmi Katai' (1879) were the popular books of those days.

There were also some translations of foreign origin. Pandit Natesa Sastri translated 'Winter's Tale' (1888), 'Measure for Measure' (1894) and Shakespeare's 'Twelfth Night' (1892). 'Tuttināmā or the story of a Parrot' (1883), adopted from Gilblas, 'Iḷamaiyil Kal-Aintu Tiruṭarkaḷiṉ Katai' (1889), Ciṟu Vutakaṉiṉ Katai'-based on 'The Little Merchant' (1883), 'Viṉōta Carittiram' (1886), and 'Mantira-k-kuḻal'-from German to English and from there to Tamil (1884) were some of them.

The stories of the great characters of 'Puranas' and history were also written: 'Pururuva Cakravartiyin Katai' (1887), 'Vīti Viṭṭaṅkaṉ Vāḻkai cakkaram' (1890), and 'Kucēlan Carittiram' (1891) were some of them.

These works of the period will well illutrate the taste of the public and the type of books published. Even before Vedanayagam Pillai the same kind of work were popular and the first contrary current in the literary stream of the later nineteenth century was his creative work. Though nobody followed him in writing novels, the readers were familiar with his works and their form. Like a flower of the fig tree that opens its petals lonely, he stood singularly till 1893. In that year a second blossom began to spread out its fresh fragrance everywhere.

The Age of Realism

The age of realism in the history of Tamil novel began when a glorious chapter in the history of English and French novel ended. With Guy de Maupassant (1850–93) the French literary scene changed from novel to short story. The Victorian Period (1832–1880) was the golden period for the development of novel in the history of English fiction which produced eminent novelists like Charles Dickens, George Eliot and Thackeray. But in India, it was a period of gradual develoment of various types of novels and experiments in technique and subject-matter.

In Tamil, the realistic movement was inaugurated by Rajam Iyer. The novel, according to the dictionary, is a tale of wonder or real life. The Tamil novel was a tale of wonder in the hands of Vedanayagam Pillai and it began to blaze a tale of real life in the hands of Rajam Iyer.

But there is a considerable difference between the realistic movements in French and Tamil literature. The French realists were for an accurate record of actual life, of things as they are, and they began to set out deliberately to portray the uglier and vulger scenes. But the realistic movement in Tamil is different. Like Fielding, Dickens and Thackeray, the Tamil novelists did it unconsciously. They never developed a 'conscious literary philosophy of realism! They know that life, of course, is the basic raw material of all art and that raw material would never alone become an artistic form. They knew that a good novel is an outcome of raw material plus the vision and vitality of the author.

The Tamil novel, thus, turned from the socioromantic theme of 'Pratāpamutaliyār Carittiram' to the realistic theme of 'Kamalāmpāḷ Carittiram.' A Madhaviah and Pandit S. M. Natesa Sastri were the other two novelists who strengthened the movement by their meritorious works. 'Prēmakalāvatīyam' by Tirucirapuram S. Y. Guruswami Sarma, which was written in 1183 but published in 1893, serves as a bridge between 'Pratāpamutaliyār Carittiram' and 'Kamalāmpāḷ Carittiram.'

'*Prēmakalāvatīyam*' (1893): This is a combination of both romance and realism. In his preface he states clearly the difficulties in publishing a novel in those days.[2]

The author planned to write the novel in twenty two chapters but completed it in sixteen. In the epilogue, while setting forth for the change, he stressed the mental peace that a novelist needs to write a work of art.[3]

Besides entertainment, he also aimed at depicting a panoramic picture of the society in which he lived. He painted beautifully in words the village atmosphere with its natural surroundsings, its river with its lively banks, the whims and fancies of the people, their beliefs, their peculiar habits and education. He also recognised the changes in society that were coming forth and that a day would come when the games of the children of those days would be forgotten. So he packed it with a description extending to several pages of several games played by the girls and boys of his day.[4] Like Smollett in English literature, he described the deplorable condition of the school and its tyrannical

masters. He also took the opportunity to divulge the secrets of the 'tampirans' and 'matas' and temples of those days. Unlike Vedanayagam Pillai, his predecessor, who exposed them through episodes and lengthy lectures, Guruswami Sarma tried to reveal them through the characters and arrangement of events. In this way, Guruswami Sarma was the first to dramatise ideas in a novel.

A poem wishing every living being happiness, is quoted in the first page of the novel, and a poem from 'Tirukkuṟaḷ' or 'Nālaṭiyar' or Sivaprakasar or Saint Appar is quoted in the beginning of every chapter. This is a noteworthy feature of this novel which has been followed by Pandit S. M. Natesa Sastri, Devan, and others in the later days.

The story moves realistically till the entrance of Chola king and then becomes romantic. Like Vedanayagam Pillai, Guru swami Sarma also wanted to satisfy the taste of his readers and thus he introduces the Chola King.

Through this novel, Guruswami Sarma pictured three things: 1) the cruelties imposed by a step-mother, 2) the greatness of friendship, and 3) the supremacy of education. He is the first to introduce the cruelties of a step-mother which is a common feature of later novels.

He also stressed one more point "Don't belive women." At the end of the story, Seshi while confessing her crimes, narrates her life which is barbarous, unpolished and awkward. Her last sermon urges distrust of women. But the other character Seshan's confession is natural and realistic.

Another feature of the novel is its symbolism. Symbolism is a necessary condition to all literature and in a way all novels are symbolic. But a symbolist novel might be 'distinguished by the deliberate or unconscious exploitation of symbolic possibilities.'* It is the 'indirect manifestation of repressed tendencies.' New meanings are set out through sembolism. It may be through images, allusions, hints or in the changes of rhythm as in poetry. In this novel the author symbolished the characters for different qualities. "When a character is used as a symbol, regardless of how much of an individual he may be, he represents more than

himself, and in that more lie the richness and universality of the story.[6] Guruswami Sarma's characters attain such universality and in symbolising his characters, he had his mother country in his mind. He imagined his mother land as freed from foreign bondage and with full of piety, benevolence, and education. The author interpreted his symbolism at the end of the novel.[7] By symbolising thus, Guruswami Sarma claims to be the first to symbolise character in the history of Tamil novel even though the symbolism is not much convincing.

One of the unwanted features of the novel is the unlimited use of colloquialism in dialogue. Though the author uses a pedantic style in both the preface and the epilogue, the dialogues are extremely colloquial. Dialects are normally appreciated in novels, but any over-dose always degrades a work of art. Anything that is loosely said is not prose and omissions of certain faulty expressions are essential even in prose. The omissions of excessive colloquialism is one such.[8]

The author seems to have written another novel 'Pracaṇṭa Vikramam'[8] but it is not known whether it was published or not.

'Kamalāmpāl Carittiram' or 'The Fatal Rumour':

B. R. Rajam Iyer *alias* B. R. Sivasubramaniya Iyer started a new era in the history of Tamil novel. The importance of Rajam Iyer, from a historical point of view that he was the first to focus the novel to the world as we see it today.

Born at Vattalakundu in Madurai District in the year 1872, Rajam Iyer was very much intrested in literature and Vedanta. From his very young age, he showed a keen interest in philosophic discussions and yoga. He lived in the dream land of Kamban, Keats and Shelley but his unexpected failure in the B. L. Degree examination turned his artistic dream into Vedantic philosophy. In his shocked mood he started at the age of twenty one writing this great novel, which is full of spiritual experiences, especially towards the end. In addition to the credit of being the first realistic novelist, he was also the first to introduce philosophy in works of fiction.

Rajam Iyer died in 1898 at the age of twenty-six. This

short-lived genius and spiritualist was very familiar with the literature of east and west. He has quoted a few Sangam poems from ancient Tamil literature, a few from 'Kamba Ramyanam' of medieval literature, and a few 'Kirtanas' of his own time. The great National Poet Subramaniya Bharath has appreciated this story. Swami Vivekananda chose him as the first editor of 'Prabuddha Bharata', an English journal.

The novel first appeared in serial from in 'Vivēkacintāmaṇi' during 1893-95 and was first published in book form in 1896. In this respect, it is the first novel ever to be serialized in Tamil. An attempt was made in 1891-92 by A. Madhaviah to serialize 'Cāvittiri Carittiram' in 'Vivēkacintāmaṇi', but it remained unfinished.[10]

With the aims of entertaining and mirroring the society, Rajam Iyer had also a noble cause in creating this novel. Eventhough it was written in varying, wavering and trouble moods, the author never forgot the glory of God. In fact, he tried to immerse himself in ecstatic joy over an atom, a drop, a foam or a wave of the great ocean of His supreme power. He also invited his readers to follow either the foot-path of Kamalambal or Muthuswami Iyer to attain that 'Kuṇātita Paripūrṇa Caccitāṉanta cwarūpam.'[11]

Through this novel, Rajam Iyer was able to produce a magnificient image of his time. The village atmosphere with its river banks and gossiping women and a description of 'jallikaṭṭu,' a festival game of the village are realistically portrayed. With Sirukulam as the centre-place of all actions, he travels wide from Madurai, to Kasi and Bombay. The incidents seem to bē real and believable. In short, the entire work shows the author's rich experiences and keen insight into life.

In this novel, Rajam Iyer has beautifully portrayed two types of love—ideal and young love on one side and the middle aged love on the other.

Regarding characterisation, all the characters are born of Rajam Iyer's philosophical outlook. Everybody was to him an image of God. Even the venomous Subbammal, Ponnammal who drugged her husband, and peyandi Devan—the robber chieftain—

are God's children to him. They are created with the same sympathy with which Muthuswami Iyer, Kamalambal, Lakshmi and Srinivasan are created. The portrayal of Ammaiyappa Pillai, a Tamil Pandit, is a touching and unforgettable one to the readers of Tamil fiction. The incidents woven around him are humrous. One noteworthy charaeterisation is the creation of the 'Council of gossiping woman' which is, as a body, created by him to play the villain's part.

Rajam Iyer also depicts several manners and customs of the people of his district—the peculiarities of their dialect, the striking activities of the village and the whims and fancies of the people. It may be said that the seed for regional fiction could be seen in this novel.

Another worthy feature of this novel is its penetrating humour. Philosophy and humour always remain like the two rails which do not always meet. But the story of Kamalambal moves smoothly like a train on the rails of philosophy and humour.[12] Above all, the novel has a well-built structure with all dramatic techniques applied.

As Rajam Iyer was a great admirer of Oliver Goldsmith, it is said that he tried to model his novel on Goldsmith's 'Vicar of Wakefield,' But in many respects the two novels are entirely different. 'Kamalāmpāḷ Carittiram' is purely an indigenous work of art, attuned to the Tamil environment.

Thus, 'Kamalāmpāḻ Carittiram,' not only heralds a new era of realistic fiction but also initiates fresh experiments in characterisation and structure in the history of Tamil novel.

Rajam Iyer also wrote a second novel 'Sītā' of which however nothing is known today.[13]

The novels of A. Madhaviah (1872-1925):

With the novels of A. Madhaviah, the Tamil novel advanced a step further, Endowed with original genius, he combined the purpose of Vedanayagam Pillai and the skill of Rajam Iyer in portraying society. He was an ardent social reformer and employed fiction as a vehicle of social protest.

The later nineteenth century was a time of suffering of expansion and of progress in the social history of Tamilnad, as England was during the Dickens period: "A time of ugliness, ugly, religion, ugly law, ugly relations between rich and poor, ugly clothes, ugly furniture." [14] In addition, it was under foreign bondage. The caste system was rigid and the social customs and manners were cruel. The neglect of regionel languages was common everywhere and respect for English education was increasing. Amidst this confusion, three masters arose in the world of fiction. While Rajam Iyer and Pandit S. M. Natesa Sastri portrayed a society as it was, A. Madhaviah portrayed a society that was rapidly changing. He took an endless delight in observing the world around him, with its sorrows and joys and like Dickens created a vivid and visual world.

Born in 1872, in the same year in which Rajam Iyer was also born, in Perunkulam, Tirunelveli District, Madhaviah was educated in several schools and finally in the Christian College under Dr. William Miller during 1889-91. He was a great admirer of Dr. Miller and paid glowing tributes in his first novel to his noble qualities, his generosity and fatherly affection for his students.[15] He has further pointed out that the Christian College was familiarly known as the 'Miller School' in those days. After completing his education, he entered Government service as an Assistant Inspector of Salt and Excise in 1892. He retired from service in 1922 prematurely and died on 22nd October 1925, in Madras, at the University Senate House, immediately after making a speech, advocating the introduction of Tamil in the B.A. Course.

Madhaviah was a real genius and his genius could be seen in several literary fields. 'Patmāvati Carittiram,' his first novel appeared in 1898, to be followed by 'Vijayamārtāṇtam' (1903) 'Muttumīnākṣi' (1903). Fiction writting was only a part of his literary activity and he wrote many books in both prose and poetry.[16]

He was also a scholar in English. 'Thillai Govindan' which was first published in England in 1916,' 'Tillai Govindan's Miscellany' and 'Clarinda'—a historical novel, are his other works in English.

Madhaviah was also a critic and in his preface to 'Patmāvati Carittiram,' he discusses the various aspects of a novel—its definition, the difference between a novel and a romance, its various types, media, the importance of dialogue, the place of colloquialism and the popularity of this new form. He also refers to a few earlier attempts like 'Pratāpamutaliyār Carittiram,' 'Prēmakalāvatīyam,' 'Kamalāmpāḷ Carittiram' and his own 'Cāvittiri Carittiram.'[17]

'Patmāvati Carittiram' (1898):

Though Madhaviah contributed three novels, this one remains his most compact work, and the one which his objective are fully realised. This novel first appeared in serial form in 'Vivēka Cintāmaṇi' when the author was twenty-five years old. Madhaviah again continued the third part of the novel in 1924 in 'Pañcāmirtam', when he was fifty two.[18]

The centre of action is Sirukulam of Tirunelveli District. Through a description of the village Sirukulam and a few incidents in the novel, Madhaviah was able to present a concise picture of the village life of his day. The customs and manners of the people, the standard of living, jail life, justice in courts, the necessity for basic education, the changing ideas of the period, and a few means of recreation like drama, dance and music of those days are represented through the incidents of the novel. In particular, the habits and customs and the way of life of the Brahmins and a few dialectal peculiarities of the Tirunelveli district are well depicted.

Like Somerset Maugham's 'Of human Bondage', this novel deals in the beginning with the life of a young boy who is suffering from inferiority complex. His efforts to come up in life are well depicted and all the characters help to highlight his qualities and ambitions.

Though the novel is named after the heroine, it completely portrays and glorifies the greatness of real friendship. Narayanan and Gopalan stand for ideal friend-ship and in fact their attachment strengthens the story.

The characters are real and convincing. Padmavathi, the heroine, is a young girl and she shines in the back ground of

Kalyani and other female characters of the novel. Two incidents-her betrothal with Kittu which happens without her consent and her husband's suspicion-seem to affect her. But Kittu dies on the wedding day and the suspicion disappears within a short period. The way in which the suspicion is dispelled is done convincingly.

The members of three families-of Sithapathi Iyer, Iyavaiyer, and Pannai Sesha Iyengar-take part in this story. The novel is full of scenes where action and character combine to give a vivid visual outline.

Many of the characters of this novel, whether men or women, are weak in matters of sex. Narasimha Mudali, Sesha Iyer, Nagammaiyer, Sangu, Sesha Iyengar, Sundaram Iyer and Iyasami Vadyar are created as immoral characters. Among the female characters, Chala, Kamakshi Ammal and her daughter Kamalambal lead an immoral life.

Madhaviah is an accurate painter of human beings and it is in characterisation that he excels. He shows sound psychology in the creation of his characters, and in this respect he is one of the foremost forerunners of the period. He knew that man is a bundle of both good and bad qualities and so even his good characters have acceptable and believable human weakness. In his young days Narayanan suffers from inferiority complex and on this account he suspects his wife, in the later days. In the same manner the other characters, Gopal, Sangu, Nagammaiyer and Sundaram Iyer have psychological conflicts. Madhaviah also increased the number of characters from that of his predecessors. Even then, every character has individuality and life. Besides, Madhaiah's great contribution to characterisation lies in utilising contrast as a technique for creating characters, of which will be dealt with elaborately under 'Characterisation.'

There are also a few flashes of philosophy in 'Patmāvati Carittiram'. The author compares the life in this world with a lengthy dream, and wishes for eternal happiness.[19] He mentions the transitoriness of the body and wonders how the bubble-like body is called as 'Kāyam' or 'mei' which denotes permanence.[20] He also points out that every individual is a separate island in

himself and it is pure love that integrates and guides men in all walks of life.[21]

In using colloquilism in the speeches of the characters Madhaviah follows Rajam Iyer. Like Subbu's conversation in 'Kamalāmpāḷ Carittiram' there are three letters in Madhaviah's novels-one in 'Patmāvati Carittiram' and the other two in 'Muttumīṉākṣi.' The language of these letters is so colloquial that it does not please the ear.

"The Ceylon Independent", a journal of the day, praised the novel in its review thus: "The Patmāvati Carittiram' is perhaps the first Tamil contribution towards high class vernacular fiction in Tamil India............This is the first Tamil Novel thoroughly modern in its nature." Though not the first as reviewed, it certainly raised the standard of the Tamill novel to a remarkable level.

'Vijayamartantam' *(1903)* :

In this novel, Madhaviah changes the theme from reflecting the manners and customs of his own caste to the life of the Marava caste of his day. In this, he is the first novelist to look around objectively for his subject-matter.

He also changes the method of telling the story. Like the author of 'Neṭunalvāṭai,' a literary piece of the glorious Sangam Age, Madhaviah describes every scene and situation, commenting on the events and characters. He claims his right as a novelist to enter wherever he likes and comments on whatever he wishes.

Madhaviah enlarges this novel by building on the habits and customs of the Marava community. He also depicts the features of the Zamindari system of the day. There are vivid portraits of the Naṭṭukottai Chettiyars, advocates, judges, and the courts. The attempts of the Christian missionaries to convert Hindus are mentioned. There are also references to the drama of the day and the changing trends in music.

All the characters evolve naturally, and represent a type of quality — Vijayamarthanda Devar representing straightforwardness and real love, Virasangili Devar arrogance and

prodigality, Subbaiyer avarice and greed, Sundaram sincerity and obedience, and Sivakami love and chastity. The dialogues are colloquial at times when the illiterate Maravas speak.

There are also a few sparks of humour. Certain descriptions in which nature and philosophy mingle deserve mention.[33]

In this way, Madhaviah's second novel gets a place in the history of Tamil novel for its objectivity in subject-matter, though it lacks artistry and a few incidents seem unconvincing.

'Muttumīnākṣi' the Autobiography of a Brahmin Girl (1903):

The publication of 'Muttumīnākṣi' is an adventurous and rebellious attempt in the history of Tamil novel. The novel deals with life of a widow and in fact, Madhaviah was the first to focus attention on this delicate and controversial subject.

The problem of widows was severe in those days and the age was noted for its stupidity and heartlessness towards the helpless widows. The novel portrays vividly the society riddled with injustice, greed and cruelty towards widows. The sorrows and sufferings of a widow are sympathetically portrayed by Madhaviah.

The novel is in the autobiographical form — the heroine herself narrates her pathetic story. This is also written objectively. In 'Vijayamārtāṇṭam' Madhaviah's subject-matter and view point are objective.

Madhaviah made his attack effective by utilising the internal view-point. The internal view-point is always powerful and it creates an intimacy with the reader. It also appeals to the emotions directly and touches his heart. Madhaviah's choice of the view-point itself contributes to the success of the novel.

Madhaviah had an elder sister by name Muttuminākṣhi who expired when Madhaviah was only five years old. Madaviah seems to have named the heroine and the novel after her in her memory.

In this story, Madhaviah portrays a Hindu Brahmin house in which the caste system was strictly followed and where the treatment of women was heartless. There are also word-pictures that illustrate the cruelties of a step-mother, a mother-in-law and her widowed daughters. He discusses the various problems that a widow-remarriage would create, and their solution. He also points out how the pitiless acts of a caste drive his people to adopt other religions and requests them to relax their rules atleast to prevent them from changing their religions. He advocates this vigorously throughout his novel.

Madhaviah's resolute and daring personality is revealed in the way the novel is given a happy ending. Many novelists who tackled the problem dared not give a happy ending. Even Kalki, when the problem arose in 'Kaḷvaṉiṉ Kātali' killed the hero; in 'Puṉṉaivaṉattuppuli' he turned the plot into a more comedy. He was all the same a supporter of Madhaviah's views. In his 'Kaṭitamum Kātalum,' a short story written in 1937, he glorified 'Muttumīṉākṣi' through his hero who was prepared to marry a widow, Annapurani.[23] There was much protect when Madhaviah published this novel and in his preface to the second edition in 1924, he pointed to the severe attack of 'The Hindu' in 1903. He knew that changes could not be resisted for a long time, and welcomed the tendency to change.[24]

'Muttumīṉākṣi' was rendered into English by one of his daughters.

'Tillai Govindan' (1916) :

Among the novels written in English by Madhaviah 'Thillai Govindan' deserves mention. The novel was first published in London pseudonymously as "a posthumous autobiography, edited by Pamba (the expansion of which is Perunkulam A. Madhaviah, B.A.) a fictious friend of the 'deceased Thillai Govindan'." It is translated into Tamil by V. Narayanan a grand-son of the author. This novel beautifully reveals the inner life, habits, customs, attitudes and sorrows of a Brahmin family.

The view point is internal as in 'Muttumīṉākṣi' and is quite effective.

Madhaviah has thus enriched Tamil novel with his experiments in both the form and the content of the novel.

The novels of Pandit S. M. Natesa Sastri (1859–1906) :

Pandit Natesa Sastri has contributed substantially to modern Tamil literature. He was a born story-teller and earned great reputation as an enthusiastic explorer in the field of Indian folklore and published a number of tales in the pages of 'Indian Antiquary.' The London Folklore Society appreciated his work and honoured by including him as a member of the society.

Natesa Sastri was born in 1859 and was a graduate. After education he served in the Madras Archaeological Department and devoted much time to collect the folk-tales of South India. He knew eighteen languages and was a well-recognised scholar in Tamil, Sanskrit and English. He used his versatality to write on various subjects in various languages.[25]

He started writing fiction in his later days and contributed six volumes to Tamil fiction. 'Tīṉatayāḷu,' published in 1900, was his maiden effort and after that he published 'Kōmaḷam Kumariyāṉatu' (Rejuvenation of Komalam) 'Tikkaṟṟa Iru Kuḻantaikaḷ' (The Two Orphans), 'Talaiyaṇai Māntirōpatēcam' (The wife Reclaimed) 'Sri Māmi Koluvirukkai' (The Mother-in-aw in council) and 'Cantra Cēkarā.'

Pandit Sastri had a specific purpose in each one of his works of fiction. In 'Tīṉatayāḷu' he wanted to portray a native gentleman with all his joys and sorrows both inside and outside his home. In his second work 'Kōmaḷam Kumariyāṉatu,' with an air of humour, he depicted the sufferings of the old in pretending to be young, or imitating the youth. In his third one his aim was to depict more and more tenderness.[26]

'Tīṉatayāḷu' (1900) :

With the publication of 'Tīṉatayāḷu' the canvas of Tamil novel was further widened. The predecessors of Pandit Sastri

were familiar with the problems of the home. Pandit Sastri went a step further and included the official life of his day also. 'Tiņatayāļu' is the first attempt of its kind.

Pandit Sastri claimed himself to be the first novelist by asserting that 'Tiņatayāļu' was the first work of fiction in Tamil.[27] But it is surprising to notice that the learned author was quite unfamiliar with the works of his predecessors—Vedanayagam Pillai, Rajam Iyer and Madhaviah. With a note on the difference between a novel and a story, he stated in his preface that his work was created just to give his readers, who were unfamiliar with English but had frequently heard the term 'novel'—an idea of the term.[28]

In the first edition of the novel, the author didn't reveal himself and published under the pseudonym 'Cwatēcamitraņ'—which means a friend of his own country. Being a well-known author, he did not want to impose his personality upon his maiden attempt and thus remained incognito to observe the reception conferred.

Like 'Prēmakalāvatīyam,' each of the fifteen chapters commences with a Tamil poem connected with the content of the chapter. 'Tīņatayāļu,' was considered a 'Society Novel' in those days,[29] and it portrays a complete picture of a small Brahmin family. It throws a flood of light on the domestic life and habits of high caste Hindu families and the merits and demerits of the joint family system. Tinatayalu an English-educated Brahmin youth, full of strong common sense, independent in judgement, of unbending principles of moral and social conduct, generous and sympathetic to a fault, warm in his affection for relations friends, unflinching in his honest devotion to duty, maintaining a cheerful fortitude under the most intense suffering, and never stooping to meanness, is the hero of his novel and all the incidents are woven around him.

The novel begins with a telegraphic message from Manarkal intimating Mahadeva Iyers illness. The commotion and confusion that arose is beautifully depicted, as in Ku. Pa. Rajagopalan's 'Viţiyumā' a short story of the thirtees of the twentieth century. Pandit Sastri adopted sensational opening instead of traditional ones.

The story emphasis that the duty of a father is to educate his children and that the discharge of parental duties will always be rewarded.

Another feature of the novel is its pecualiarity in naming of some characters. Enivalar, Eruthaivayan, Bandhi, Mandhi, Kaiyanthakarai, Vananthakarai and Kulli are the names of some of the characters that are whimsical. But at the same time Pani Moli, the name of the hero's wife sounds a modern one. The author may have had recourse to those quaint and peculiar names to avoid identification with a few real persons of his day.

'Kōmaḻam Kumariyaṉatu' — The Rejuvenation of Komalam (1902) :

This second work is more a romance than a novel. The author himself admits in his preface that romances were unheard of in Tamil literature and asserts this to be the first of its kind in Tamil. He describes the nature of a romance and cites 'The Story of Tēciṅku Rājaṉ' as a specimen.[80]

This novel remains a mile-stone in the history of Tamil novel as it reveals the changing trend — from realistic social problems to romantic aspects, which are purely imaginative.

'Tikkaṟṟa Iru Kuḻantaikaḷ' (1902) :

The title of the work in this novel is not after the names of the characters but a common term, referring to the heroine and her sister.

The theme of the novel is socio-detective and the seed for the bulk of detectives that appeared during the early twentieth century could be traced to this work. Suspense, an essential element of detectives, is sustained from the beginning to the end. In this respect, this novel bridges the Age of Social-realism and the Age of Detectivism.

All the characters of the novel belong to the Vanniya caste, and the novel deals with their life. Their views on infant marriage and widow re-marriage are unfolded through the characters of the novel.

The author seems to have got inspiration for this novel from an actual incident reported to him when he was at Bhavani.[81]

One important feature of characterisation is that all the male characters become secondary whereas the female characters dominate the scene. Pandarathi and Minichi are new to Tamil readers and appear to have been created under Western influence.

The novel also serves a mile-stone in the history of Tamil novel in the shifting of emphasis from the society to the individual. Every individual has two kinds of problems—his own problems as an individual and his problems as a member of the society. In the preceding novels the characters are portrayed as social beings and so their problems are sociological either directly or indirectly. But this novel is focussed on the personal problems and is thus deviated from the earlier ones.

Pandit Sastri's other novels — 'Sri Māṇikoluvirukkai,' 'Talaiyaṇai Mantirōpatēcam' and 'Cantra Cēkarā' are less important from the sociological point of view.

'*Sri Maṇikoluvirukkai*' is according to him a novel on the Hindu life of the eighteenth century. Its theme is the proverbial mother-in-law's ill treatment of her daughters-in-law. The incidents of the novel are supposed to happen in the kingdom of Sadhat Alikhan in Arcot, who died in 1732. Mahasuvedai represents the 18th century mother-in-law and her treatment of her six daughters-in-law is depicted in this novel. In his preface, the author elucidates how he was able to collect only twelve out of eight thousand 'kolus' and gives a short history of them.[82]

'*Talaiyaṇai Mantirōpatēcam*' (1903) is a series of certain lectures delivered by a wife to her husband, whose patience and calm detachment make a hero of him.

Pandit Sastri, in a way, ushered in an epoch in the history of Tamil novel. Whatever written, if it is a story or at least in the form of a story, then he catalogued it under the title 'novel.' This lead was blindly followed after him, and all the

stories, fables and tales were published under the lable "an interesting Tamil novel," which practice extended to a period of not less than a quarter century.

SOME OTHER WORKS OF THE PERIOD

Other than the realistic novels discussed, the closing period of the nineteenth century also witnessed a few novels which are less important. The novels of V. G. Suryanarayana Sastri — a versatile Tamil scholar, V. Nataraja Iyer, and Gopalakrishna Iyer have princesses, princes and ministers as their characters, both 'instructive and entertaining' being their dual aims. Mrs. Sathianathan attempted to present the life of a Christian family as well as a Hindu family in her novels. But both the works were originally written in English and were later translated into Tamil.

V. G. Suryanarayana Sastri (1873–1903)—as a novelist and a publisher:

V. G. Suryanarayana Sastri *alias* Parithimar Kalainar was a versatile Tamil scholar and his genius found expression in several forms of literature. He was then the Head of the Department of Tamil in the Madras Christian College, and was an author of about twelve books.

As a creative writer, V. G Suryanarayana Sastri contributed two dramas in prose, one in verse, and two novels.

V. G. S. Sastri was a scholar who studied Tamil regularly and systematically. He became the Senior Tamil Pandit in a well-known college, and wrote novels from the seat of a Tamil Pandit. It was said that the Tamil scholars of the day, contented with the glorious and wealthy literary genre. In Europe also scholars condemned the new literary form in the beginning. Goldsmith warned his people not to let their children touch novels of romance, Zimmermann maintained that novels do not force their readers to sin, but only instruct them how to sin. Beattie declared that novels give nothing but false notions of life which are dangerous and injurious. Jane Austen, in one of her novels, portrayed a mother preventing her daughter from reading novels. But in due course the scholars realised that the novel is nothing

but a product of the age and it may also be used as an instrument of social reform. They also understood that novels interpret human life and at times serve as sugar-coated medicines. Though V. G. S. Sastri has not succeeded as a novelist, his attempts deserve appreciation at least in so far as they opened a new path in the history of Tamil literature.

Besides writing novels himself, V. G. S. Sastri also encouraged fiction writers, and started a publishing house. He published a series of fiction under the title 'Inpavalli Veliyitukal' and twenty works of fiction were published. C. R. Srinivasa Iyengar's 'Vityāraṇya Nakaram,' 'Naṉṟiyilla Makaṉ' and 'Pritulā'—the three pioneer works in the field of historical fiction are some of the important works published by him.

'Mativāṉaṉ' the first novel of the author—publisher, 'a classical Tamil novel'—in the words of the author, appeared in 1897. It first came out in serial form in a Tamil monthly, 'Ñāṉa Pōtiṉi' by name. when the author was only twenty four. He is grateful to C. Vai. Damodiram Pillai, a Tamil scholar and publisher of the day, for encouraging him to write this classical work. A Tamil scholar encouraging another Tamil scholar to write a novel is a novel thing and in fact this healthy encouragement helped the development of Tamil Novel.

As a novel, 'Mativāṉaṉ' lacks artistry and realism. The descriptions of the royal life and the pedantic style of the author affect its qualities. The author did not refer to it as a novel and for him even 'Kamalāmpāḷ Carittiram' and 'Patmavati Carittiram' were stories. In his foreword to V. A. Gopalakrishna Iyer's novel 'Kuṇacīlaṉ' he referred to novels as புதுமையான கதைகள் (novel stories) and pointed to these two novels as புதிய கதைகள்.[33] In the same way; he called his novel புதுவது புனைந்த தோர் செந்தமிழ்க் கதை, which mean's newly created Sen-Tamil novel.'

The plot develops upon the eternal triangle — with a hero, a heroine and a villain. The story describes how Mativanan succeeds in his love, destroying his foes.

He was also one of the spokemen for the uplift of women. His women not only form a base of a home but they are its real

wealth. To him, even a palace in paradise is nothing if there is no woman, and the presence of a woman can make a desert even a beautiful living place.[34]

The style of the author is highly pedantic and the novel reads like an epic. There are many verses—eighteen of his own and eight quoted—in the novel.

The catalogue of 'Inpavalli Veliyitukal' also refers to a second novel of the author under the title 'Iṉṉuma?'[35] of which nothing is known today.

'Ñāṉapūcaṇi' or The Lover of Wisdom :

V. Nataraja Iyer's 'Ñāṉapūcaṇi' appeared in 1896. It is again the story of a royal life. In his introduction, the author explains what made him write this work. He stresses the importance of prose. Inspired by the English works of fiction, he wrote this work.[36]

As admitted by the author in his introduction, anachronism is very common in this novel. Though at the beginning of the novel he says that the incidents were supposed to happen in 1493, nowhere in his novel has he pointed out the customs and manners of the period. Moreover he seems to forget what he stated in the beginning. The novel begins in 1493 but ends with a vivid description of the second schedule of the 15th Act of the year 1877.[37] All the particulars of the Act, including description of cases, period, appeals and stamp duty in the civil courts are given in a number of pages. There are also reference to the English months, dates, anna and paisa as well as English judges. The incidents happen in one of the cities of Rajasthan but the heroine talks elaborately on the development of Tamil.[38]

Another point worth mention is the author's temerity in copying out pages together from the first Tamil novel 'Pratāpa mutaliyār Carittiram.' The theme itself seems to be borrowed from 'Cukuṇacuntari Carittiram' of Vedanayagam Pillai, where the hero is an orphan who rescues the heroine twice. The theme of 'Ñāṉapūcaṇi' is also the same. And like Gnanambal, the heroine of 'Pratapamutaliyar Carittiram,' who rules Vikramapuri

in the garb of a male, the heroine of 'Ñānapūcaṇi' acquits her lover in the garb of a male. Besides theme and technique, the author also plagiarised some of Vedanayagam Pillai's anecdots and his views on various subjects word by word. When the heroine of 'Ñānapūcaṇi' is asked to run away with her lover, she refuses by saying that the request is the greatest insult ever done to her in life. Her letter is nothing but the reproduction of the letter of Gnanambal to Pratapamudali.[39] In the same way, the story of Andichi Ammal,[40] the story on taxation,[41] and the story relating to the good and bad among men and women,[42] are completely copied from the first novel. It is astonishing to observe the author's daring in copying pages together from another novel which is an important creation from both the historical and sociological points of view. This indeed is the beginning of the decline of Tamil Novel.

The attempts of Kirupai Sathiyanathan Ammal (1862-1894):

Though Kirupai Sathiyanathan Ammal wrote her novels in English, for three reasons, her attempts deserve mention: In the first place, she was the first woman fiction writer introduced to Tamil readers. Secondly, her works depict the life of a Hindu family and a Christian family of South India. And thirdly, she spent a part of her life in Madras State, and only during that period her second work 'Kamalam' was published.

Born in Ahamedabad on 14th February 1862, Kirupai Sathiyanathan Ammal studied there for some time. She was the first woman candidate admitted in the Madras Medical College. Her father was a Brahmin by birth and her family was the first one to adopt Christianity in Bombay State in those days. 'Cakuṇā'–Mrs. Sathyanathan Ammal's first work is nothing but her autobiography in the form of fiction. Under her pet-name Saguna she narrates the Christian life of her times.

Her aim in creating her second novel was to show that even a simple-minded Hindu girl could serve society.[43]

Though written in English, both the novels were popular in those days. S. Paul of Tirunelveli, the translator of the works into Tamil, pointed out that Queen Victoria herself read both the works and asked for more works of the same author.[44]

V. A. Gopalakrishna Iyer's 'Kuṇacīlan':

'Kuṇacīlan' was the first novel published under Hanumadwajam series. Its author V. A. Gopalakrishna Iyer was then the sub-editor of 'The Swadesamitran' and the novel was published in 1900.

The author was a lover of Tamil and eagerly awaited the literary revival. In his preface, he explained what made him write the novel and his purpose in writing it: "You will be anxious to know what aims this booklet has been launched into existence...........The people whose first syllables of joy and pain lisped in Tamil age far from being grateful and affectionate towards their language......There is now rising a band of lovers of Tamil literature and language espousing her cause and working honestly for her revival. Such being the case of my affection and gratitude towards my Mother Tamil prompt me to be up and active. Hence the appearance of the brochure."[45]

In his foreword, V. G. S. Sastri discussed a few problems regarding novel-writing and reading. He pointed out the literary revival in the fields of drama and story-telling and the welcome given to 'Kamalāmpāḷ' and 'Patmāvati.' The success of the two novels and the untapped vast potential encouraged several writers. As a result, a bulk of novels appeared but with weaknesses in technique and subject-matter. Immorality as a theme was common in most of the works. When the fiction writers were questioned about these, their answer was that they were writing for women. V. G. S. Sastri pointed this irresponsible statement in his foreword and asked the readers to find out the varacity of it.[46]

The theme of the novel is again royal life. With love as a central point the story describes the cruelties of a step-mother and a brother. The first half of the story occurs in Tamilnadu and the second in the distant. There is no sound reason for shifting the place of the novel.

Some novels of the period not extant:

Besides these novels, "A catalogue of the Tamil Books in the Library of the British Museum," points to 'Mōkanānki'—A Novel by Tirukonamalai T. Saravanamuthu Pillai, published

in 1885.[47] It was one of the realistic novels of the period in which the story was shaped on the pattern of Charles Kingsley's 'Hypatia.'[48] "A catalogue of the Books published— 1867-89" refers to 'Vinōa Carittiram'—a novel by T. C. Narayanasami Pillai, published in 1886,[49] and 'Jīvaratnam' by A. K. Gopalachari, published in 1899.[50] Another novel of the period was 'Nīlā' by C. Arunachala Iyer which appeared in August 1900.[54] It is a long love story of a woman who succeeds at last in marrying her uncle's son against her conservative father's will.

STRUCTURE

In 'Pratapamutaliyar Carittiram,' the structure is somewhat loose and inorganic and the enormous episodes and anecdotes are not well-knit.. His avowed purpose of instruction over-skips into preaching with the result that the form becomes secondary. Observing the influence of novels in Western languages in social and political reforms, the author decided to communicate his own views through the popular form which is at the same time a novel thing to Tamil literature. He utilised every idea he had already expressed in other forms. He also wanted to satisfy the taste of his age. All these things—episodes, anecdotes, preachings, instructions and entertainment—weaken the structure of the first novel considerably.

The novelists who came after him concentrated on other aspects also like structure and characterisation. Guruswami Sarma attempted to produce a more realistic picture; Rajam Iyer mixed a philosophic outlook; Madhaviah depicted more social evils and introduced large number of characters, and Natesa Sastri widened the canvas. All of them were writers with a deep social consciousness and aimed at portraying the society of their times.

All story-tellers may be classified into three groups, namely, the Yarn-spinners, the Ideologists and the Artists or Artist Philosophers[53] All the three types of novelists appeared in this period and enriched the Tamil Novel.

The yarn-spinners are the story-tellers, pure and simple. They observe life for telling stories but they are interested in

individual instances rather than in generalizations. They create their stories both to entertain themselves and others. F. Marion Crawford's description of the novel as 'a pocket theatre' furnishes a clue to this group. For them, 'the novel should be a story about people, intended to be entertaining, aimed at the heart and studiously neglectful of ideas and generalization' 'Prēmakalāvatīyam' and the novels of Pandit Natesa Sastri belong to this group.

The Ideologists, on the other hand, seem not to be content with the stories alone. 'They wish to express ideas, to preach, to argue, to dramatize pamphlets.' Though they are magnificent story-tellers, 'they could hardly tell a story without using it as a vehicle for their own brands of ardent humanitarianism.'[61] The novels of Vedanayagam Pillai and Madhaviah come under this group.

The third, the Artists or Artist Philosophers group is the finest of all. "They are not interested in the tale for its own sake, in the surfaces of life, its temporal and local peculiarities. Neither are they interested in temporary moods of thought in this and that dispure over forms of state and church and social system, in the little slogans of politics, theology or economics ....They know, as Kipling does, that these vanish, these maxims of the market place, but the man remains. What the first man and last man have in common interests them, not what differentiates the two............They observe life carefully they brood upon its meaning, they describe it has they see it. And they leave it to you to determine for yourself the significance of their brooding.........I call them Artists because it is their peculiar delight to make beauty out of the raw material of life.........I call them philosophers, too, for they all are preoccupied with that fundamental problem of philosophy, the problem of evil.........They are not systematic philosophers.........All you will find are a galaxy of separate passages intuitive often rather than rational, immediate in their context, poignant and intense in their phrasing, universal in their application."[63] Rajam Iyer's 'Kamalampāḷ Carittiram' belongs to this group.

Besides external classification, every novel has its own structure. The term 'structure' is an inclusive term which

embraces the whole organisation of the literary piece—subject, language, point of view or attitude, temporal arrangement, etc.[54]

Plot: Though 'literature is an imitation of life in the symbols of words,' its soul—the plot—is absolutely an artificial thing. As Ivy Compton-Burnett puts it, with regard to plots real life cannot help it and in fact real life seems to have no plots of all. For a long time, till the birth of 'Pamela' fiction remained more or less a matter of story and only with the introduction of plot, an element of drama, the story seized the shape of a novel. As E. M. Forster says, story is the most ancient and fundamental element of any narration of events, and plot is a sophisticated invention of later date. In the mingling of the two novel takes its birth.

Plot, being an imitation of action, is also 'an attempt to organize the raw material of human experience into one kind of pattern, a casual pattern of beginning, middle and an end.'[55] Thus, though in one way the plots seem to be artificial, they should be believable and convincing at the same time. "The author always loads his dice, but he must never let the reader see that he has done so, and by the manipulation of his plot he can engage the reader's attention so that he does not perceive what violence has been done to him," says Somerset Maugham. W. H. Hudson has also stressed this clearly: "Two tests of any plot are thus suggested. It should seem to move naturally, and be free from any appearance of artifice; and the means used in working it out should be such as we are willing to accept, in the circumstances, as atleast credible."[56] So; the plot should be natural, believable and convincing.

In 'Pratāpamutaliyār Carittiram,' Vedanayagam Pillai utilised classic plot where establishment, rising action, crisis, recognition and catastrophe follow one after the other. In between, he loaded his novel with anecdotes episodes and lectures which weakened its structure.

In 'Prēmakalāvatīyam,' Gurusami Sarma attempted a more restrained plot but failed. The first six chapters of the novel, where the hero suffers much under his cruel and cunning step-mother, develop naturally. The cruelties become intolerable and

the hero quits the village. He again meets his friend in the tenth chapter and in between he suffers a lot. These incidents occur unexpectedly and suddenly and are described in an unconvincing way. In the last but one chapter, the hero is brought before the court of Chola where he is ordered to murder the old man who saves him often. In the last chapter everything is solved—the lovers meet and the villains are punished. In these descriptions, the novelist shows consciousness of his time and packs his novel with many lectures on the wretched life of the 'matatipatis.' and their disciples. The natural course of the story thus to be loose and unconvincing. The human sacrifices to Kali, the unnecessary interference of a Chola King in a social matter become unconvincing and at the same time weaken the structure.

The next two novels, 'Kamalāmpāl Carittiram' and 'Patmāvati Carittiram' are built upon the theme of suspicion—the hero suspecting his wife. Though the theme is the same, it is treated differently.

Rajam Iyer has woven the plot admirably and it almost reaches perfection in his hands. It is organically well constructed with the incidents dovetailed as integral components of a definite plot pattern.

The first part of the novel commences with Muthuswami Iyer enjoying worldly comforts in abundance and ends with mysterious disappearance of his only son Natarajan. The second part begins with the search of the lost child, and only in the twenty fourth chapter 'the fatal rumour' reaches him. The work of the plot in excellently done in this novel.

The theme is well developed. The incidents which force Muthuswami Iyer to believe the baleful rumour are arranged in a natural and convincing way. Though Muthuswami Iyer is portrayed as an ideal husband enjoying worldly pleasures, he is also endowed with two peculiarities,—hatred of women and slanders. In the very first chapter he comments that woman is the cause of all earthly troubles. In the following chapters he hates his beloved wife when she conveys a malicious report about his brother's wife. The misunderstanding between him and his brother, the disappearance of his son, the death of his brother

and the heavy loss in business follow one after the other and frustrate him. In this desperate situation, Muthuswami Iyer happens to hear the shocking rumour at Chidambaram of his wife's elopment and believes it immediately. The news that even his wife, who is to him both law and impulse, a perennial fountain of morality and poetry has gone astray, drives him to desolation. He decides to commit suicide but a yellow-robed Sanyasin saves him in time, and under his spiritual advice he becomes a Sanyasin. Upto this Rajam Iyer develops the plot extraordinaly well. But the movement thereafter seems to be somewhat hurried towards the end.[57] Ponnammal's revelation of the secrets in madness, Srinivasan's sudden disappearance, the train accident, Ammaiyappa Pillai's timely help, the sufferings of Srinivasan at Pondicheri, Peyandi Devan's unexpected appearance before Muthuswamy Iyer, the surrender of the two who cheated Muthuswami Iyer of a huge amount of money, the recovery of his son, the reunion of Srinivasan and Lakshmi, and the meeting of Kamalambal and Muthuswami Iyer occur fast within a few chapters of the novel.

Rajam Iyer, while portraying passionate and devoted middle-aged love in the main plot, has also portrayed the fascinatingly youthful and idealistic love of Natarajan and Lakshmi in the sub-plot. Though there are neither problems nor conflicts in their life they also are separated and the incidents that happen thereafter seem to be less important. In the same way, the story of Ammaiyappa Pillai is loosely connected with the main plot Except to reveal one of the noble qualities of Muthuswami Iyer, Ammaiyappa Pillai has no greater part to play in the novel. But the author has a purpose in creating him, and so he pushes him forward wherever possible with all his follios that induce readers to laugh. Except these two, all other episodes are properly amalgamated, and the plot seems to be structurally organic. Aristotle, while discussing the nature of the plot, says: "The plot being an imitation of action. must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed." "Kamalāmpāḷ Carittiram' imitates one action and that too wholly and so the construction of the plot attains remarkable success.

Madhaviah adopts a different plot in 'Patmāvati Carittiram' in which many individual stories of the characters are linked together to the main one. Though the novel is named after Padmavathi, her role is only secondary in the first part of the novel.[58] The only turn in her life in the first part is her betrothal with Kittu, whose death on the day of the marriage makes her free again. The second part of the novel begins with the hero's education in Madras, and his suspicion about Padmavathi's chastity occurs in the twelth chapter of the second part.[59] Only then, the plot develops but gets resolved within the next fifty pages of the novel.[60]

The arrangement of incidents in 'Patmāvati Carittiram' is chain-like with one incident or character giving way to another. The plot advances from Narayanan to Gopal and from him to Sangu, Sesha Iyer and others. Though Savitri's pathetic life, Sangu's mischievous activities, Sesha Iyer's search for brides, Nagamaiyer's lust for women and Chala's disordered life are of minor importance they are described elaborately. Even then there is a unity in the incidents. It is of course not necessary that the incidents of a novel should centre upon a single character; it even centres in the result of necessary relationship and order among them.[61]

The crisis, Narayanan suspecting his wife, is developed naturally. Sangu's mischief and his own sufferings from poverty make Narayanan suspect his wife and Gopalan. But, the open-hearted exchange of views solves the problem. K. V. Jagannathan, in his work on Tamil novels, considers that the way in which the problem gets solved is not at all convincing and further remarks that due attention has not been shown to this in the development. A statement of Ford Madox Ford is also quoted by him : Before everything a story must convey a sense of inevitability : that which happens in it must seem to be the only thing that could have happened. Of course a character may cry, 'If I had then acted differently how different everything would now be.' The problem of the author is to make his 'then' action the only action that character could have taken." The solution should be natural and convincing. Apart from their close friendship, no one else can dispel a suspicion at this sort and the only way is to approach his friend Gopalan. This seems to be the only natural

step that the hero can take. Above all there could be no better proof of true friendship than a direct approach in a case of this kind.

Both 'Muttumīṉākṣi' and 'Thillai Govindan' are autobiographical in form. As they are narrated by the respective chief characters, each and every incident in one way or the other centres around them and so both of them have better structures.

'Vijayamārtāṇṭam' is woven differently. The novel is divided into two parts. In the first few pages, the incidents that occurred earlier in Pulimalai Zamin are given in the form of press news in a journal.[63] The incidents of the first part centre around the hero while those of the second centre around the heroine. The plot moves slowly in the first part and though fast, unconvincingly in the second. The heroine's attempts to commit suicide, her running away from the home, the missionary's attempt to convert her to Christianity, the news of the death of the hero and Virasangili Devar's final attempt to seduce her occur one after the other suddenly and unconvincingly.

Pandit Natesa Sastri's 'Tīṉatayāḷu' has a very compact plot. The first seven chapters lead to the death of Mahadeva Iyer and the rest deal with its after effects. The confusion caused by the telegram, the description of his family, Dinadayalu's attempts to treat him for his illness, Mahadeva Iyer's death and Dinadayalu's patience in tackling the household problems—are the major incidents of the novel. They are arranged in such a way that the total effect at the end is realistic and powerful.

The other novel of Pandit Sastri, 'Tikkaṟṟa Iru Kuḻantaikaḷ' is a quasi-detective and the only object in the arrangement of incidents is to kindle the curiocity of the reader by sustaining suspense.

The construction of 'Kuṇacīlaṉ,' 'Ñāṉapūcaṇi' and 'Mativāṉaṉ' are common to most of the novels which give importance to the story. They have the classical type of plots with an establishment, rising action, recognition, and finally a falling action or denouement in which 'disguises are cast off,

mistaken identities revealed, long-lost relatives reunited, parted lovers joined, mysteries solved, and villains jailed,' as usual.

As plot is in a way the method of organising the material of life into a scheme of action, the actions must have coherence and advancement; and at the same time the underlying (or inner) speed of the advance must be even. The advancement may be in the events, derivation, time factor, characters or in the scenes,[64] The novelists have utilised all these factors for the advancement of the plot. In 'Tikkaṟṟa Iru Kuḻantaikaḷ'—the advancement depends much upon events and scenes; in 'Patmāvati Carittiram' and 'Kamalāmpaḷ Carrittiram'—upon characters in 'Tīṉatayāḷu'—much upon events and time, and in 'Mativāṉaṉ' and other novels upon events.

Time is also an important factor for the advancement of plot as a statement like 'Ten years have passed,' or 'It was then the next day,' is in one way an event.[65] Rajam Iyer, in addition to the statement 'Three years have passed,'[66] also makes his hero the distressing rumour on the day of 'Arutra Tarcan' at Chidambaram, and brings to our memory the disappearance of Natarajan which also happened the same day three years earlier. Madhaviah in his 'Patmāvati Carittiram' makes the readers realise the passing of time, (1) by mere statements and (2) by unfolding subsequent events deriving from unstated things. There are statements like 'More than a year has passed since the incidents described in the last chapter.'[67] And at the same time, he introduces Gopalan's boy without any previous intimation.[68]

While arranging the incidents evenly into a scheme of action, the plot should also sustain interest throughout the work. While many serious critics have not dared to apply interestingness to art, David Daiches finds no reason for ignoring it and elucidates the meaning of the term 'Interestingness' thus: "By interestingness I mean the ability to intrigue and fascinate the reader the more he reads, not simply the ability to make him read on in order to find what happens next, but the power to keep it absorbed in the individual incident.'[69]

In sustaining interest, the accent may sometimes fall upon what happens, as in 'Tīṉatayāḷu' and Tikkaṟṟa Iru Kulantaikal'

and sometimes upon the person as in 'Kamalāmpāḷ Carittiram' and 'Patmāvati Carittiram.' The emphasis placed will also in depend upon the author's gifts and limitations as in 'Kamalāmpāl Carittram' and sometimes upon his intensions as in 'Muttu-mīṉākṣi.'

• There are several other devices to increase the interest in a work of fiction. Suspense is one among them. Though suspense is differentiated from interestingness it is also one of the sources of interest. Suspense is "that state of excitement which refuses to remain static, but insists upon having its curiosity, sympathy, dread, anger, or expectation satisfied." [70] In 'Prēmakalāvatīyam,' Guruswami Sarma attempts to maintain the suspense. The identity of the person who saves the hero in different disguises is kept a suspense till the end. This however is to no purpose since the elderly person is in no way closely connected either with the hero or with any other major character of the novel. But Nataraja Iyer, in 'Ñāṉapūcaṉi' uses this effectively. The secret of the life of the thin women who appears in all places is kept a suspense, and when it is revealed that she is no one else but the hero's mother the purpose of her creation if fulfilled. Pandit Sastri has utilised this devise to a greater extent in 'Tikkaṟṟa Iru Kuḻantaikaḷ,' where almost all the chapters and with some suspense or other. The birth of Radhai and her sister is kept a secret till the end but the physical resemblance between Bala Lathai and Radhai is touched upon here and there.

Forecasting or giving previews of events to come—is another device that sustains interest. Forecasting is done "in such a manner that the reader when the event happens will see how it has been prepared from the beginning. It is a well-known fact that though readers like surprise, they do not like to be startled. They wish to say, "Ah! I might have seen it before the author disclosed it." [71] This is also known as 'had-I-but-known' method and there are two ways of utilising it to create suspense—through and arbitrary preview and semetimes to sustain it.[72] In 'Prēmakalāvatīyam,' the prosperous and happy future of the hero is forecast by a sooth-saying beggar.[73] Muthuswami Iyer, in 'Kamalāmpāḷ Carittiram,' on seeing his child that has so much beauty would live [74] and after some time it disappears. Rajam Iyer has also utilised dreams to (1) tell the characters what

happened earlier and (2) to forecast the events to come. Muthuswami Iyer's renunciation is made known to his wife through a dream.[75] The transformation of Kamalambal's love from her husband to God Rama is forecast through a dream in which she has a vision of the Supreme.[76] The hero becoming a Sanyasin is also forecast.[77] In 'Patmāvati Carittiram' the unhappy events to come are forecast by a few bad omens.[78] The heroine's widowhood in 'Muttumīṉākṣi' is predicted by the unsual and flashing growth of her hair.[79]

'Withholding certain information until it can be revealed more effectively' is also another device of plot construction. Information regarding the aged man in 'Premakalavatiyam,'[80] the thin woman in Ñāṉapūcaṇi,'[81] Ammaiyappa Pillai in 'Kamalāmpāḷ Carittiram'[81] and Pani Mozhi in 'Tīṉatayāḷu'[83] is revealed somewhere in the latter half of the respective novels but effectively.

Chance and coincidence also form a part of plot-construction. Muthuswami Iyer, by chance meets Eshwara Dikshidar and subbu from whom he happens to hear the rumour. Narayanan, by chance, opens the letter addressed to his wife and suspects her chastity in 'Patmāvati Carittiram.' But it is in 'Tikkaṟṟa Iru Kuḻantaikaḷ,' that both chance and coincidence play major role as in 'Pratāpamutaliyār Carittiram.' Every incident of the novel–the arrival of two sisters at Urachikottai, Karuppannan's death in the fire, etc.,–occurs either by chance or coincidence.

A twist at the end is a favourite device of some novelists. Pandit Sastri uses it in 'Vijayamārtāṇṭam.' Sivakami one day, hears the news of her lover Vijayamarthandam's illness in jail, and another day of his sudden death.[84] But, after a few days to her surprise he appears before her unexpectedly.

Beginnings and endings

The beginning is the threshold from where the readers enter into a new and unknown world. So it is the novelist's duty to persuade his reader to enter the labyrinth. It should also have 'the power to persist and recur in the reader's consciousness.'

Novels after Vedanayagam Pillai have a "high" tone beginning as against the "low" tone beginning of 'Pratāpamutaliyār

Carittiram' i.e., from narrative to dramatic opening. 'Prēma-kalāvatiyam' begins with a conversation between the hero and his friend on the banks of a river in which the cruelties of the hero's step-mother are revealed.[85]

The beginning of 'Kamalāmpāḷ Carittiram' is one of the finest examples of its kind. It begins with an elegant description of Sirukulam, its central street and a description of the hero's house.[86] A lively conversation follows the description in which the love and attachment between the hero and the heroine are clearly depicted.

The entire chapter is conversational and scenic and Rajam Iyer's ability in presenting it is highly remarkable. Like a powerful cine camera that focusses slowly from a long distance shot to a close one, the Madurai District is pictured first and from there the description is focussed on the Sirukulam village, its central street, the 'big house,' its hall and finally on the adjoining room. He then provides the sound-track and completes his job skilfully. Establishment, introducing the main characters, 'hinting at their relationships, making them exchange ideas, setting up their milieu, making them a part of dramatic action, and involving them in plot'—all this is extraordinarily compressed in the beginning. With the portraiture of the social world in which they move, the beginning itself gives a glimpse of the end.[87] The two fundamental things upon which the whole plot is constructed—Lakshmi's marriage and Muthuswami Iyer's opinion of women—are well indicated in this opening.

'Patmāvati Carittiram' also begins with a vivid description of the village Sirukulam.[88] Madhaviah then turns to describe the qualities of Sithapathi and introduces a conversation of Sithapathi, Krishna Iyer, Narayanan and Rama Pillai which ends in a caste-dispute. This leads to the death of Sithapathi Iyer and the hero's helplessness. In this way, the beginning leads to further actions in the novel.

'Vijayamārtāṇṭam' has a different type of beginning. The author, with a short note on an imaginary journal 'Mei Vilambi,' expounds the previous events in the form of Press

news : "The undermentioned story has been taken from the hundred and eighth issue of the journal 'Mei Vilambi' which appeared and glittered like a comet for sometime during the latter half of the nineteenth century." With this introduction the news is reproduced in the first chapter of the novel.[89] 'Mativāṉaṉ' is packed with a fair description of the city Madurai in the beginning.[90]

'Tīṉatayāḷu' begins with another narrative technique namely, 'in medias res' — to begin one's story "in the middle of things." The story begins with the words of Thayar on receipt of a telegram. The first chapter is completely hurried, conversational and scenic.[91] Only in the second chapter, the author introduces his characters. 'Tikkaṟṟa Iru Kuḻantaikaḷ' also begins in the middle of an action.

As beginnings have the function of moving the plot further, the endings too have a function — that they should have a note of finality and leave a sense of completion. The conventional way of ending a novel is either with a marriage or a death. But all the three novels of the period—'Kamalāmpāḷ Carittiram,' 'Patmāvati Carittiram' and Tīṉatayāḷu' end neither with marriage nor death. But all the three have happy ending with a passing reference to other characters.[92] The ending of 'Patmāvati Carittiram' is more realistic and convincing. Though Narayanan rises in his status, the novelist leaves Sesha Iyengar, Sangu, Chala and Sesha Iyer as they are. Among them all, 'Kamalāmpāḷ Carittiram' has the more convincing and appealing end. Though the hero and the heroine are re-united, they transfer their love to the Supreme Power. In 'Muttumīṉākṣi' the climax scene is the widow's re-marriage and the incidents thereafter are described in the end. The hero and heroine face the challenge of the society boldly and win the game.[93]

Setting :

"Nothing can happen nowhere. The locale of the happening always colours the happening and often, to a degree, shapes it. Plot having pre-conceived what is to happen, scene, scenes, must be so found, so chosen as to give the happening the

desired force."[94] In fact, novel and stories, in the first place, begin with the writer's perception of one or more characters and deal with the events that those characters precipitate; but characters belong to a particular time and place.[95] The setting thus includes the entire milieu of a story — "the manners, customs, ways of life, which enter into its composition, as well as its natural background or environment."[96]

The novelists of this period attempted to give a fairly complete picture of their time and they concentrated more on social setting than on material setting. They did not bother to describe the streets, houses and interiors minutely, but tried to portray the life of their time, with all its characteristic features. For them, the background was provided for the sake of human drama. Though Vedanayagam Pillai's Sathiyapuri, Vikramapuri and Adiyur are imaginary, the characters are natives of the soil. The next novel, 'Prēmakalāvatīyam' is more realistic and the scene is laid in two villages–Mazhapadi and Anbil. In 'Kamalāmpāḷ Carittriam' the convas is perfectly visible and vivid. He also extends it to Bombay and Kasi. Madhaviah, in 'Patmāvati Carittiram' paints both the rural life and a part of the city life of his time. In 'Muttumīnākṣi' again Madhaviah portrays a South Indian Brahmin family. In 'Vijayamārtāṇṭam' he faithfully pictures the Zamindari life of his days. In Tīnatayāḷu' though some names of the characters and places are peculier and imaginary the incidents and background are realistic.

The background may be presented in two ways–by means of pictures or drama i.e., through direct description or through the characters with their speech and action.[97] In 'Pratāpamutaliyār Carittiram' the social life of the period is presented more through amusing anecdotes, interesting stories and lengthy lectures than through events. Vedanayagam utilised description more than dramatisation. The novelists who came after him however concentrated more and more on the second method. 'Prēmakalāvatīyam' contains pictures of description as well as action which reveal its social set up. But Guruswami Sarma uses the dramatic method only in dialogues. There are also lectures on the games played by the boys and girls of those days, on the educational institutions, caste - system and so on. They are neither

dramatised nor properly inserted. The speeches are too colloquial and unimpressive.

Rajam Iyer achieved more success in utilising the dramatic tachnique for his setting. A brief description in the beginning just gives an idea of the situation and then the setting is presented through speeches and actions. As seeting is closely associated with characters, Rajam Iyer builds it through some of his characters also. Ammaiyappa Pillai, Subbu, Ponnammal, the other members of the gossiping society, Kuppi-p-patti, Peyandi Devar and other characters represent rural life and they have deep roots in the soil. The poor standard of the village school is dramatically pictured. Rajam Iyer also made use of certain speech styles-Subbu, using 'ra' instead of 'ya;' Ponnammal, mixing Sanskrit words in conversation as if it were a fashion, and Kuppi-p-patti's free flow of words in abuse–to make the setting more visible. In certain instances, he also utilised description to depict rural life including village sports.

'Patmāvati Carittiram' contains the pictures of both the rural life and the city life of those days. Madhaviah expands the descriptive method of Rajam Iyer and instead of mere mention, he gives a fair description of the village Sirukulam. The characters also are rural but refined. In 'Muttumīṉākṣi' the theme mingles with the setting and neither could be separated.

There are also certain novels in which 'place declines from its eminence to become merely part of that "furniture" of fiction. The setting has no vital role either in 'Kuṇacīlaṉ' or in 'Ñāṉapūcaṇi' and the skeleton of the story could be shifted without loss of effect to any other setting.

View point

View-point has an important relevance to characterisation, narrative method and final meaning. The selection of view-point should therefore be made with a view to aiding rather than limiting.

The first Tamil novel has an internal view-point, where the hero himself narrates the whole story. The novels that followed this, are 'Muttumīṉākṣi,' 'Thillai-Govindan' and

'Cukuna.' This view-point makes the reader more intimate with the narrator and serves as cement to build the unity of the story. Though it gives a sense of actuality, it lacks in analyzing the narrator from outside in and all the other characters can be seen only through his eyes. Usually a story of unusual happenings or a story of mystery or crime, where it is necessary to create a suspense and sustain it uses this view-point.[98] Both 'Muttuminākṣi' and 'Thillai-Govindan' are stories neither of unusual happenings nor of mystery and crime. Then why did the author choose internal view-point for these stories? Muttuminakai's re-marriage, though not unusual, was certainly adventurous and rebellious in those days. Whatever be the author's explanations, the reader cannot be convinced. Only the particular character can win the sympathy of the reader, for example, a widow narrating the sufferings of widowhood and the necessity for re-marriage. And thus, Madhaviah chose the first person view-point for this novel. 'Thillai Govindan' is also in the autobiographical form and it follows the way of the first novel. It is the revelation of various experiences of the hero in various phases of life, and unity can be attained only through the first person narrative. Additionally it was written in English and was published in London with a view to presenting a South Indian Life to those who did not know this country. Certainly this view-point can create an intimacy between them. In 'Muttumīnākṣi,' the problem is more important than any other thing and in 'Thillai Govindan,' his experiences are more significant.

The second one, the external view-point, has Olympian in scope because a superior mind outside the story views the characters—their past, present and future. In fact, the actual author is omniscient, omnipotent and omnipresent. At the same time, he gives the impression that the story evolves naturally. Of course, there are occasions where he borrows the vision of one or more characters and observes the events from the particular character's point of view. There are also occasions where he can 'comment, abridge or can take panoramic view.' This method has also a few disadvantages of which 'the loss of certain nearness to the scene' is notable. In

spite of this, it is the 'most versatile, privileged and unrestricted of all methods.'[99]

Both the minds of the author—the recording, descriptive, story—telling mind and the purposeful, meaningful, critical mind—take part in this view-point. So the possibilities are more for the "authorial intrusions,"—'a matter of banishing the story for a time being and permitting the author, in his own voice and person, to drop in for a chat with the reader.' If the voice is impersonal, it results in commenting, abridging and so on, and if the voice seems to be personal and direct, it results in the "dear reader" address—'a fatal invasion of the story's privacy.'

The view-point changes after the first novelist from internal to external. In fact, the view-point of the first novelist's second work itself is external. In 'Prēmakalāvatīyam,' Guruswami Sarma intrudes directly. Rajam Iyer also makes his own voice heard directly in his novel.[100] Madhaviah seems to be very fond of this intrusion and many "deal reader" addresses could be seen in his works.[101] Pandit Sastri also intrudes but only to a limited extent.[102] Such intrusions are commonly found in almost all the novels of the period.[103]

As the novelist has command over his story, sometimes he abridges it whenever necessary. There are many incidents in 'Patmāvati Carittiram' where Madhaviah abridges the events.[104] Dhanakoti's help to two poor orphans and their education for seven years are described only in two pages in 'Tikkarra Iru Kulantaikal.' The author just passes over seven years with the words, "They studied there for seven years with the same interest."[105] Many such abridgments occur in all the novels.[106]

There is also the possibility of changing from scene to scene in the authorial voice method. In 'Prēmakalāvatīyam' Guruswami Sarma changes the scene with the words "Now we shall pass on to another incident which happened in another place, a mile and a half away from here, leaving behind Preman."[107] Rajam Iyer and others also adopt this way.[108] Natesa Sastri in 'Tīnatayālu' changes from scene to scene by intruding himself at the end of a few chapters.[109]

The author also uses this method to describe his characters. Rajam Iyer discussess the character of Subbammal and her importance thus: "We have to meet Subbammal and her gossiping society on many occasions. She is an important friend of ours. The 'history' which we are writing will seem to be nothing without Subbammal, as there will be no Ramayana without Kuni and Surpanakai. So we must be thankful to Subbammal.'[110]

Madhaviah utilises this view-point to convince his reader by putting forth various explanations. When the heroine, Sivakami frightens and drives away Virasangili Devar, Madhaviah doubts whether the incident would convince the reader. So he himself starts discussing its credibility.[111]

The relationship, the different novelists seek to establish with the characters and readers also varies. Rajam Iyer seems to join with the reader and watch the characters he himself created. Madhaviah joins the characters and explains their actions to the readers; Natesa Sastri remains as far as possible as an observer though at times he acts as a link between the character and the reader.

Method of Telling

After Vedanayagam Pillai, the method of story-telling turned from narrative to dramatic. This method brings the reader very close to the setting and at the same time provides more opportunities for a sharp focus. In effect, this mode does the work of a camera and a tape-recorder at one and the same time.

'Kamalāmpāḷ Carittiram' begins dramatically, and throughout the work, Rajam Iyer handles the theme in such a way that it gives the story a magical illusion of life that is actually passing by. In the first two chapters the continuity of an action that happens simultaneously in two different places is focussed skillfully.[112] He presents the gossiping women's society collectively at first and individually afterwards.[113] In dramas, actions can be seen and dialogues heard. Rajam Iyer succeeds also in introducing a third element, laying bare inmost thoughts. 'While Subbu and Ponnammal are conversing on the banks of the river, the

author contrasts beautifully the inner thoughts and spoken words of Subbu.[114]

Rajam Iyer has also utilised dialogue to dramatise incidents. The character of Lakshmi is unfolded through a conversation between Srinivasan and Subbuarayan,[115] and again through a soliloquy of Srinivasan.[116] Without describing directly how Muthuswami Iyer has planned to celebrate the marriage on a grand scale, Rajam Iyer brings it out in the talk of the village folk. People of all castes and of all ages express their views before and after the marriage.[117] Though all this is described in many pages, the main incident, the marriage itself, is described in a few sentences.[118]

Madhavia adopts a different way and he mixes both the narrative and dramatic methods almost equally. But he always makes his presence visible and delivers his views deliberately. In 'Vijayamārtāṇṭam,' from the beginning to the end, he is with the characters, describing and directing every incident and often makes his presence felt.

Pandit Sastri follows the way of Rajam Iyer in furnishing a brief account after the action is presented. In 'Tīṉatayāḷu,' this method is followed excellently.

The novelist's descriptions and explanations sometimes seem to loosen the continuity of incidents. In 'Prēmakalavatīyam,' the hero, with an intention to commit suicide, falls into a river. But it is only after a ten-page description of how he worshipped God, the author allows him to sink in the water.[119] In 'Kamalāmpāḷ Carittiram,' Subramaniya Iyer pretends to suffer from head-ache on the forty seventh page and his brother visits him to enquire about it on the hundred and oneth. Meanwhile, the author introduces Ammaiyappa Pillai and Srinivasan.[120]

Because of their dual aims—'instruction and entertainment'—the novelists packed their novels with lecture-like essays. In 'Prēmakalāvatīyam,' there are lectures on the poor standard of schools,[121] the games played by the boys and girls,[122] the increasing indifference to mother-tongue[123] and the cruelties of the cast-system.[124] In 'Patmāvati Carittiram,'

there are lectures on human nature[125] the nobility of medical profession[126] and so on. There are lectures also on education for women,[127] and the necessity for widow re-marriage[128] in 'Muttuminākṣi.' There is also a biographical sketch of Ida. S. Scudder, the founder of the Vellore Christian Hospital, in the same novel.[129]

As life is the theme of every novelist, one way or other, he expresses his interpretation of life, his own philosophy in his novel. "There are, perhaps, broadly speaking, two kinds of philosophical novelists. In one class are to be found those who use their fiction for philosophical reasons, and in other, those who write fiction into which philosophy creeps almost unconsciously."[130] All the novelists of this period except Rajam Iyer belong to the first group. While narrating the story Madhaviah and others express their philosophy of life.

For Rajam Iyer, humanity itself is a subject of study and reflections. In fact, the entire strength of 'Kamalāmpāḷ Carittiram' lies in its philosophical depth and spiritual significance. He seems to watch mankind struggling with problems that are distinctly earthbound. But at the same time he realises that it is at heart a child. There are many ways for solving this problem, but Rajam Iyer's way is unique. He notices a spiritual base for man which has the power to act as an antidote when material forces overwhelm him. After realizing that even the highest worldly pleasure is but the perfume of a minute, he shows the path of God in his novel. The highest lesson that is intended to be taught in the novel is expressed through the characters of Muthuswami Iyer and his wife. In this respect, 'Kamalāmpāḷ Carittiram' is a unique product of its kind.

The novels of this period thus advanced in all respects from the first novel—from romanticism to realism, from loose to complex plot, and from inorganic to organic structure.

CHARACTERISATION

The novelists of this period attempt to give a more realistic picture than the author of the first novel and depicted human

nature as it is. But they too did not completely abstain from the creation of principal personages as 'ideal characters.' Preman, Narayanan, Dinadayalu, Guna Silan and Gnanabushani are created with all good qualities. In a sense Rajam Iyer's Muthuswami Iyer and Kamalambal are also ideal but they are introduced to us as ordinary human beings but are idealized step by step. The technique he adopts to idealize seems to be natural and convincing. This is true also in Natesa Sastri's creation of Radhai.

Of the two principal ways in which a novelist creates his characters—"set piece" and "unrolling"—the first novel follows the first method. In this method the traits are initially laid down and neither the hero nor the villain can diverage from them. The reader knows the character of Pratapamudaliyar in the beginning itself and there does not occur any noticeable change till the end of the novel. But in actual life, there are chances both for a man's development and deterioration. In any case, it takes sometime to understand a person. As the way of real life is also the way of modern fiction, and as the 'unrolling' method provides for a many-sided judgement, the 'set-piece' characterisation began to decline and slowly got merged into the second. The novels after Vedanayagam Pillai reflect this tendency. Muthuswami Iyer, Kamalambal and Peyandi Devan in the end are not the same as they are at the beginnig. But Subbu, Ponnammal and Eswara Dikshidar remain the same throughout the novel. In 'Patmāvati Carittiram,' there are a few changes in the development of Savitri, Gopalan and Sitai Ammal, but Sangu remains the same. The novelists after Vedanayagam Pillai, thus utilise both the ways for creating characters.

The characters are presented in both ways — directly or analytically and indirectly or dramatically. Baskara Sarma, Banusekara Sarma and Kalavathi in 'Prēmakalāvatīyam,' Ramanna Vadyar, Sankara Joshyar, Subramania Iyer, Ponnammal and Peyandi in 'Kamalāmpāḷ Carittiram;' Gopalan, Sangu, Savitri, Sithai Ammal and Kalyani in 'Patmāvati Carittiram;' and Dinadayalu, Gandhi and Enivaler in 'Tīnatayāḷu' are described in proper places by the novelists. While portraying characters, the novelists did not bother much to describe

their physical appearance but concentrated on describing their manners, habits and characteristic features. Rajam Iyer introduces Ponnammal thus: "She is the wife of Muthuswami Iyer's brother and a Tanjorian by birth. Nobody is her equal, and she does not care for any one. She is very fond of adorning herself, and as she walks she always thinks that the whole world watches her with amazed and unwinking eyes. Sometimes, the thought that she is walking like a swan will flash in her mind suddenly. Immediately, with great pride and shyness, she will walk as awkwardly as possible as if she were walking on fire........."[181] In the same way the characters of other novels are also described.[182]

The characters also reveal themselves through words and deeds. In fact, two thirds of every novel is provided with action and dialogue. We come to know about them also through what the other characters think and say about them.

Certain speech styles are also used to identify a character. The characterisation of Subbu in 'Kamalāmpāḷ Carittiram' is one such. She is as fond of 'ya' instead of 'ra' as a woman is of her son-in-law, grand-son and grand-daughter.[183] Though such speech styles help to identify a character, it must also be admitted that overusage, at times, results in excessive colloquialism, which mars the total effect.

Guruswami Sarma follows the way of the first novelist and most of his characters are 'flat,' 'thin' and 'disc' rather than 'thick,' 'round' and 'dynamic.' In Rajam Iyer's novel, characters show development as the plot develops. Though the development is slow it is concrete. Trouble after trouble forces the hero to renounce the world, and in the end he leads a life of spiritual ecstasy. Kamalampal also transfers her love and affection to God Rama and enjoys eternal bliss. Peyandi Devan, the head of the robbers, repents his sins and becomes a desciple of Muthuswami Iyer. The change in Subramania Iyer's character, though minute, is well illustrated and fully utilised for the advancement of plot. Most of the characters in 'Tiṉatayāḷu' and 'Patmāvati Carittiram' are 'flat' and Pandit Sastri's attempt to create Radhai a 'round' type, in 'Tikkaṟṟa Iru Kuḻantaikaḷ,' fails.

'Kamalampal Carittiram':

Realism and the recording of the innermost experiences of a restless soul, are the two distinguished features of characterisation in 'Kamalāmpāḷ Carittiram.' Rajam Iyer endeavours to portray Kamalampal as ideally as possible and Muthuswami Iyer as realistically as possible. Generally, he introduces his characters through action at first and subsequently furnishes the necessary details. The characters develop slowly but steadily.

'Patmavati Carittiram':

It is in creating a variety of characters and showing the contrast between them, that Madhaviah excels. Madhaviah applies the technique of contrast in many ways: between brothers—Gopalan and Sangu; between friends—Gopalan and Narayanan; between members of the family—Pannai Sesha Iyer, Gopalan, Savitri and Sangu; between husbands and wives—Sita-Sithapathi, Savitri-Sundu, Iyavaiyer-Subbammal and Gopalan-Kalyani; between women — Sitai Ammal, Savitri, Padmavathi, Kalyani and Chala; and between men—Sithapathi Iyer, Iyavaiyer, Vadyar Iyasami in one group and between Gopalan, Narayanan and Sangu in the other. There is also a vivid description in chapter twenty six of the first part in which Madhaviah compares the manners and behaviour of Savitri, Padmavathi and Kalyani side by side.[184]

Didacticism

The propriety of pronouncing moral judgement is controversial. Stephen Vincent Benet, while criticizing this, says: "It is not your business, as a novelist to draw moral judgements on your characters for the reader's benefit. Particularly at the start of a story. It is your business to show people as they are—by this trait and that, by this speech and that, to build up the character before your reader."[185] In early Tamil novels, however, moralizing was made part and parcel of the theme itself.

Moral judgements are also expressed through the ends of the characters of a novel. In 'Prēmakalāvatīyam' the cruel step-mother dies by poisoning herself. In 'Kamalāmpāḷ Carittiram,' Ponnammal becomes a lunatic and both the wicked

Subbammal and Dikshidar are jailed. Madhaviah in 'Patmāvati Carittiram' leaves Sangu, Kushal Sesha Iyengar and Chala as they are but makes Nagamaiyer and Sundu die in a fire accident. The sub-magistrate Narasimhamudali is beaten to death while abducting a girl. In 'Vijayamārtāṇṭam,' the hard-hearted zamindar is punished at last. All these novels followed a single code that the 'wicked should be punished and the wise, rewarded.'

SOCIETY DEPICTED IN THESE NOVELS

Though the novelists were sincere and faithful in their portrayal of the society, it is doubtful whether they succeeded fully. All of them happened to belong to one and the same community—the Brahmins. They were born and grew up in a society in which the caste system was rigid, harsh and inflexible. And among the castes, they belonged to a caste which is considered superior. Their contacts with the people of other castes were strictly restricted. Their residences were at a respectful distance from those of other caste's, and no person belonging to another code was allowed even to pass through their streets. They were the priests and anyone who ignored the rules was treated as an out-caste. These rules restricted their contact with other people and so they were able only to depict the life that was familiar to them. Some of them portrayed also a few customs and manners of other castes but this merely indicated how people of other castes were ill treated. Madhaviah attempted to depict the Marava life in 'Vijayamārtāṇṭam' but it is not quite convincing as his view-point was remote. To compensate this, he extended his authorial intrusion in the view-point in order to show his close attachment to the characters. In spite of this, in view of his limited opportunities to mix freely with and study closely the Marava people, the appeal is not immediate. It may be said that the novels depict mainly the life of the Brahmins of those days with a few passing references to other castes.

Village atmosphere

Most of the novels of this period have a rural background. The structure of the villages, the manners and customs of the people and their means of livelihood create a rural atmosphere in

these novels. The description of Thillai in 'Thillai Govindan' serves as an example of the composition of a village of those days: "The village of Thillai lies in the Tamil country. It has two temples, one dedicated to Siva and other to Vishnu. From time immemorial its Brahmin street of about fifty houses has never been trodden by the polluting feet of the Pariah, a Pullah, or a shanan, and the hundred and odd Sudra houses in the village are at a respectful distance from this holy abode of the twice-born. Like the most Indian Villages, Thillai is mainly agricultural and, as in most Indian Villages, not a single Brahmin in it defiles his hands with any labour, and but a few of the Sudras are directly engaged in the cultivation of the soil. All the dirty work is done by the low-caste beings named above, and the Brahmin or the Vellala land-lord sits at home, consuming the rich harvests of his lands, brought by the poor toiler to the very end of his street or his thershold, according to his caste."[186] 'Patmāvati Carittiram' has also a similar description.[187]

Guruswami Sarma, in 'Prēmakalāvartīyam,' portrays the rural atmosphere through the conversation on the banks of river, the villagers' admiration of the floods, and the village school with its teachers, their customs and beliefs. Rajam Iyer, in 'Kamalāmpāl Carittiram' painted the rural life more realistically through the creation of rustic characters. There are masterly descriptions about the gossip on the banks of the river and the gossiping community of the village.

With the Western impact upon the life and culture of this country, the standard of living improved and the city life became more and more difficult in the beginning of the twentieth century. Pandit Natesa Sastri was conscious of the changes, and in 'Tīnatayāḷu,' he compares the life in a village with that in a city with all its merits and demerits.[188]

Family Life :

Many novels pay more attention to domestic life than to life in the other outer official world. There are of course instances where the problems of the outer world are also presented, but they are mainly utilised to show how they affect family life. The novels portray the domination of man and the suppression of

women. 'Prēmakalāvatīyam' describes the cruelties of a step-mother and how badly woman were treated in those days. In 'Kamalāmpāḷ Carittiram' Rajam Iyer depicts two different homes—the calm and happy family of Muthuswami Iyer, and the unhappy and restless family of Subramaniya Iyer. He has also portrayed several other families through the members of the gossiping society. Madhaviah, in 'Patmāvati Carittiram,' has created a tiny world with several types of homes. The families of Sithapati Iyer, Iyavaiyar, Pannai Sesha Iyer, Nagamaiyer, Kushal Sesha Iyengar and Kamakshi Ammal represent different types of homes. Morality and immorality, discipline and indiscipline are beautifully painted side by side through various characters set in contrast. In 'Tīṉatayāḷu' Pandit Sastri is successful in picturing not only the family life but also the official world and the way it affected the serenity of a home. The other novels do not picture the family life so faithfully; they either exaggerate or ignore it. In 'Sri Māmi Koluvirukkai' and 'Kōmaḷam Kumariyāṉatu' there is exaggeration whereas in 'Mativāṇaṉ,' 'Kuṇacīlaṉ' and 'Nāṉapūcaṇi' there is little mention.

The status of women at home and outside was not happy. In every walk of life they depended men[139] and were treated as mere dolls and puppets at times.

In 'Prēmakalāvatīyam' we have a description of the games that were played by the boys and girls of those days.[140] In his epilogue, the author states that a day would come when even the names of the games would be forgotten and so he has taken the opportunity to describe them in his novel.

Child marriages were common. Rajam Iyer, in his 'Kamalāmpāḷ Carittiram' prefered early marriages and in one place he wrote about it.[141]

The novels also delineate the treatment of daughters-in-law in the homes. Muttuminaksi and Kamalam suffered much under their mothers-in-law and sisters-in-law. They were under suspicion everywhere. When they travelled a screen was used between the cart-driver and the daughter-in-law.

As early marriages were common, there were a number of young widows. It was an unending problem to society, and the

only solution was to allow widow re-marriage. There were very few to propagate this, and authors hesitated to deal with it in their works of fiction. Madhaviah stood alone. His effective and powerful argument could be seen in 'Muttumīṉakṣi.' Many novelists who came after him depicted the miserable life of the widows but only a few had the courage to introduce widow re-marriage in their works of fiction. The first novelist who handled the problem in Hindi novels was Jainendira Kumar. His novel 'Parak' appeared during the thirties of the twentieth century. Even there, Katti, the heroine, and Bihari, the hero do not marry. But Madhavaiah was bold enough to include a widow re-marriage. This was in the early years of this century. It was the first novel in the Indian language to deal with the problem of widows and end with a widow re-marriage. As it was the first work, Madhavaiah felt the need to explain his stand, and advanced various arguments in defence.[142] This work remains a land-mark in the history of Tamil sociological novels.

There are also references to 'Devadasis' and their part in the development of fine arts. One of the dance performances of a 'Devadasi' in a marriage is referred to in 'Kamalāmpāl Carittiram.'[143] A conversation between Narayanan and Gopalan in 'Patmāvati Carittiram' outlines their place in society.[144]

The Christian missionary's attempts to proselytise the Hindus and their interest in the growth of education are also referred to in these novels. The services rendered by the Christian College and other Christian Institutions to the cause of education are praised in 'Patmāvati Carittiram.'[145]

Caste

Though there were thousands of sub-castes these novels divide them broadly into two-Brahmins and others.[146] In 'Prēmakalāvatīyam,' the most ordinary classification of dividing into four main castes is referred to.[147] In 'Kamalāmpāl Carittiram,' the functions of each caste are described.[148] There are also references to other castes and they are mentioned as 'sandalap-parappayalgal,' 'sadiyil kallan' and so on.[149] There were separate dwelling places for each caste with its own individual festivals and customs. Sudras were the most ill-treated of all and they were not allowed even to pass through the

Brahmin streets.[150] Besides the customs and manners of the Brahmin community, the life of the Marava[151] and the Vanniya communities is also depicted in these novels.

Education

There are many references to the deplorable condition of schools and teachers of those days. 'Prēmakalāvatīyam' depicts one such school where the children play all through the day while the teachers sleep.[152] In 'Kamalāmpāḷ Carittiram' also, there is a similar reference to schools and the poverty of Pandits' knowledge.[153] 'Patmāvati Carittiram' discusses this question and suggests reformation of the educational system.[154]

Like some early Hindi novels, some of the Tamil novels of this period supported British rule in India.[155] The regard for English was great and people who studied English were respected. 'Kamalāmpāḷ Carittiram' presents a portrait which indicates the respect shown to English.[156] Side by side, there was a group which held on to the past. This constant struggle between the modern and the ancient was considered a handicap to the development of the nation.[157]

Education for women was prohibited and novelists like Madhavaiah fought against such prohibition. They maintained that the causes of all trouble at home and outside was the lack of education among women and the only way to end it was to uplift women.[158] 'Patmāvati Carittiram' and other novels stress this point, and in fact these novels laid the foundation for the future reforms for the uplift of women.

The society portrayed in these novels thus represents both the era of modern and ancient in certain fields and the change that began to take place gradually.

STYLE

"Each age develops unconsciously its own and each writer modifies the style of his age to reveal his own personality.[159] The style of the novelists of this period reflects both these aspects.

Madhavaiah's view on style seems to be applicable to most of the novels of this period: "Though in practice the

dialogues of 'low' characters are given with all grammatical mistakes and colloquialism, it is always good for a fiction writer to write his own reflection in a good and readable language without errors of any sort."[160] The novelists after Vedanayagam Pillai followed this.

Guruswami Sarma's style consists of both colloquialism and standard forms of language.[161] Rajam Iyer's style is simple, readable, vigorous, dignified and exceedingly poetic without being ornate.[162] But the speeches of Subbu who use 'ya' instead of 'ra' are given in the same form which at times becomes tiresome.[163]

Madhavaiah's style is "usually dignified and free from pedantry, but in places gets rugged and looks, as though an English passage was being translated."[164] In 'Vijayamārtāṇṭam,' the colloquial Tamil is used in the dialogues of Maravās.[165]

The prose style of Pandit Sastri runs like a quiet stream and he uses dialogue to the full to tell his stories. 'Tīṇatayāḷu' is full of dialogues and the novelist's words here and there link the events.

The style of Suryanarayana Sastri is highly pedantic, stilted and pompous.[166] Even the dialogues are written in the same style.

Though the novels slightly differ in style from one another, in one thing they are unique. All of them are stuffed with numerous proverbs and poems from ancient and modern Tamil literature. There are hundreds and hundreds of Tamil proverbs in these works, of which most of them are unheard today.[167]

The novels of this period thus advanced in structure and characterisation. They also widened the canvas. At the same time, they predict the period of detectives, translations and adaptations. Pandit Sastri's 'Tikkaṟṟa Iru Kuḻantaikaḷ' is a pointer to adaptations and detectives while 'Sri Māmi Koluvirukkai' and 'Kōmaḷam Kumariyāṉatu' symbolic exaggeration in Tamil novels. During the period that followed, each and every story appeared under the label 'novel,' following Pandit Sastri's later novels.

CHAPTER IV

THD DECLINE OF THE SOCIOLOGICAL NOVEL: THE AGE OF DETECTIVES, TRANSLATIONS AND ADAPTATIONS

After a hectic period of sociological novels, there came a lull and barren literary period which extended for three decades, in which little of intrinsic literary merit was written in the form of the novel, though novels poured from the press in an over-swelling flood. Perhaps the shadow cast by the preceding novelists is too dark and we tend to overlook the hundreds of seedlings that sprang up under their boughs, only to die a quick death. A new reading public came into being, and there was a huge demand for cheap reading matter. Most of them were poor and half-literate and their need to 'escape into a world of exciting activity, of vice and crime, of love and suffering' was met by these cheap writings. They had incurable taste for the marvellous and excitement was provided to them by crimes like robbery and thieving. This strong demand was met by the publishers who were certain of the new and profitable industry. Thus the commercial novel began to flow like a flood. Many writers who called themselves novelists also proceeded to exploit the success achieved by the preceding novelists in the field. Detectives, adaptations and translations began to dominate the literary scene and their chief aim was to entertain rather than to reform or inform their readers.

The three predominant figures of the period whose works were warmly welcomed are Arani Kuppusami Mudaliyar, Vaduvur K. Duraisami Iyengar and T. R. Rangaraju. All the three were voluminous writers. Most of their works were nothing but detectives and adaptations. Arani's mystery novels include 'Rājāmaṇi' (1928), 'Kriṣṇa Siṅ' (1931), 'Umar Pāšā' (1923), 'Ambālikai' (1931), 'Kaṟpakacuntari' (1923), 'Alakāṉantaṉ' (1916), 'Āṉanta Siṅ' (1918) and 'Patmācani' (1916) while adaptations include 'Intirāṇi' (1916), 'Raṅkanāyaki' (1916), 'Miṉcāra Māyavaṉ' (1919), 'Mataṉa Pūcaṇi' (1918), 'Kaṟkottai' (1918),

'Kamalacēkaraṉ' (1922), 'Ratṉapuri Rakaciyam' (1916), 'Līla' (1924), 'Ampujākṣi' (1919) and others. The titles of Vaduvur Duraisami Iyengar's detectives are typical and most of his works have double titles. 'Navanītam or Navanākarika Paripavam' (1937), 'Cōmacuntaram or Tōlirukka Sulaimuluṅki' (1935), 'Doctor Cōṇācalam or Pillaiyār Pitikka Kuraṅkāy Pōṉatu' (1935), 'Kumpakōṇam Vakkil or Tikampara Cāmiyār' (1921), 'Camaya-cañjīvi or Veluppānukku Veḷuppāṉ Jāti Vaṇṇāṉ' (1935) are some of the titles of his works. Many of T. R. Rangaraju's detective works had several editions. His 'Āṉantakriṣṇaṉ' had its ninth edition in 1923, 'Cantira Kāntā'—its twelfth edition in 1925, 'Mōkaṉa-cuntarm'—its tenth edition in 1923 and his most famous work 'Rājāmpāḷ' had its twenty seventh edition in the year 1936. Apart from these three authors, hundreds and hundreds produced detectives, most of which were adaptations and translations. G.W.M. Reynolds, who was described as 'the most popular writer of his time,'[1] Sir Walter Scott, Horace Walpole, Alexander Dumas and Canan Doyle were some of the favourite authors whose works were either adapted or translated. Their ways of story telling and other techniques such as creating and sustaining suspense and plot construction were blindly followed. The age also witnessed some of the translations of Bankim Chandra Chattopadhyaya, Sarath Chandra Chatterji and Premchand.

There was much demand for these detective stories. A reader's letter in 'Āṉanta Pōtiṉi' (1919) says that those who read detective novels could realise their role in improving knowledge.[2] The only aim of these works was to entertain with a minimum effort on the part of the reader, and they never cared either to depict the society in which they lived or to deal with the sociological problem.

There were many 'book-production industries' to meet the demand of the newly-growing reading public. Reform series, Viveka Chinthamani Series, Vidya Vilasini Series, Hanumadwajam Series, Suguna Bodhini Series, Sri Vani Vilasini Series, M.N.C. Series, K.S.N. Series, The Pleasure Creeper Series, Manamangala-malika Series, Janakanandini Series, Prapanjamitran Series, Nityakalyani Series and Nithi Malai Series were some of the names of the 'industries' which produced hundreds of novels during these three decades.

Cheap periodicals which gave a novel in full or in parts were also started. The first periodical 'Illattōḷaṉ,' a bimonthly, appeared in January 1905. In the publisher's note, the need for 'novels stories' and the periodical's intention to fulfil it are mentioned. In every issue a complete story was given. In the first two issues, two stories of M. K. Vijayaragava Mudaliar under the titles 'Kāṇāmal Pōṉavar' and 'Maṉaviṉai Keṭuttatu' appeared. Another periodical 'Navīnakam,' a monthly, began to appear in 1915 with Nagai C. Dhandapani as its editor. This periodical gave novels in instalments as the 'penny dreadfuls' in English in eighteen-forties and fifteen. 'Matimuki,' 'Māyāvati' and 'Pātāḷavāci' are some of the stories that appeared in the issues of this periodical. 'Novel,' a monthly, with M.K.N. Sami as its editor, was started in December 1916 at Karaikudi. With parts of different novels, the editor also included 'interesting anecdotes' ('Viṉōta Kuṟippukal') to popularise his periodical. Another attempt was made in the year 1925 of which nothing is known today.[8] The price of these periodicals was comparatively low and excitement was provided by means of horror and crime. The blameless hero and heroine, the murderous villain, the cruel parents, the overbearing robbers and the garrulous servants were common in these novels and the incidents were also stereotyped.

The other periodicals also contributed considerably to fiction, and among them 'Āṉanta Pōtiṉi' deserves special mention. It reflected the literary tendencies of the period clearly. With serials, it also included tit-bits, short informative articles, moral stories and letters from Correspondents. So this periodical attracted a much larger reading public than its predecessors. Soon after the form of this magazine was standardized, it became the custom to offer for sale, bound volumes containing a year's numbers. 'Pañcāmirtam,' 'Vivēkacintāmaṇi,' 'Vivēka Pōtiṉi,' 'Lōkōpakāri' and 'Jakaṉmōkiṉi' were some of the other popular magazines of the day which were devoted partly to fiction. No doubt, these periodicals, devoted either completely or partly to the novel, increased the number of novel readers but most of them did not attempt to improve the quality.

THE QUALITY OF THE MASS-PRODUCED NOVELS

V. A. Gopalakrishna Iyer, in his preface to 'Nītipālaṉ,' deplored how the number of novels was increasing in his days without much quality. "A number of publications was flooding the Tamil World with a ferocious velocity and was forced into the notice of our Tamilians whether they liked it or not. There was apparently a mania spread among our people of all avocations to attempt at novel-writing and to know how the public received them."[4] V. Muthukumarasami Mudaliar also in his introduction to C. M. Raju Chettiar's 'Kucāvati,' refers to the 'unwholesome literary puddings' under the name novel.[5]

Though in almost all the novels that appeared during this period, the words 'An Interesting Tamil Novel' or 'A Tamil Novel' or 'A Highly Interesting Tamil Novel' were added along with the title, most of them lacked form and technique.

The term 'novel' was not new to the Tamil readers at this time since many eminent novelists had already familiarised it with the full meaning of the term through their works. Even then it is astonishing to observe the confusion in understanding the term. The novelists on this period deviated from the true meaning of the term and called whatever was new and strange to them novels. They did not care for realism, structure, characterisation and other literary techniques which constitute a novel. 'Āṉantakatā Kalpakam' which contains thirteen stories was referred to as a 'Collection of thirteen novels.' To the author, the term novel was nothing but 'wonderful morel stories' told in new ways.[8] In the same way 'Kalā Mōhaṉa Rañcitam' is described as a work "Enveloped with Tasteful Stories and novels." 'Talaivāṅki Apūrva Cintāmaṇi' appeared in 1913 with the words "An Interesting Novel,"[1] even though the words were not there in the first edition in 1911.

Ancient legends and traditional histories written in prose were also named novels. Muthukumarasami's 'Cavitri,' P. Ethirajulu Naidu's 'Cukāṉanta Cuntari Carittiram,' and J. Rajagopala Pillai's 'Sri Kumutavalli Tirumaṅkai Maṉṉaṉ.' are some of the 'novels' of this kind. According to T. S. Rajam Iyer, even novel writing was not new to this soil as there were already the Ramayana

and 'the Mahabarata.' Stories created for the purpose of advertisement were also called novels.[7] Tirucirapuram T. Rattinam Pillai's 'Cukunta Parimaḷāṅki', which contains only thirty six pages, was written to propagate 'nannari tonic' and was published as a novel. 'Ñāṉa Cauntariyin Hitōpatēsam', another story which contains only eight pages, was also published as a novel to propagate 'Suryaganti Soap.' The heroine-patriot, in her lecture in an educational institution, appeals to the national spirit and requests the gathering to patronise 'Swadeshi' goods.

Several Tamil equivalents used with the titles for the English term 'novel' also denote how they understood the meaning of the term.[8] P. Subbayya used the words 'Neo Novel Stories' as equvalent to his Tamil title நவீன காதல் கதைகள் These interpretations will well indicate the way in which the new literary form was handled in those days.

Though the term 'novel' was interpreted in many ways, teaching morals was a common feature of them all. They called novels 'instructive amusements' and they filled them up with as much moral instruction as possible. Their first and foremost aim was instruction and they used the novel form only to implement it. They did not care for the principles of fiction or the art of creating a novel. In other words, their moral principles developed into story. And since novels in the West were in prose, they thought anything they wrote in prose was a novel.

The major portion of the novels were devoted to instruct the women-folk of the day. The novelists also confessed that they wrote for women. Loyalty to husband and family, patience, piety, charity, the necessity of education for women and their rights in the home were conveyed through various characters and incidents. Loyalty to the Soverign, duty to the family and society at large, purity in thought, word and deed, tolerence in religion, evils of child-marriage, widowhood and the dowry system were some other subjects on which they wanted to instruct.

Most of the novels, intended to propagate these principles, had royal life as subject matter. The mixed idealism, romanticism and super-naturalism with a little realism of the sociological novels. The delineation of character is meagre.

Childless kings, cruel ministers, the abduction of the princes and princesses, polygamy of the prince, the tyrannical King and the princes' wanderings in their own countries–were the stock materials of these novels. The process of stereotyping character, as well as incident, was confined to an unlimited extent.

Supernaturalism :

The novels of this period, having royal life as subject matter, were also packed with supernatural elements. It is true that the supernatural is an everpresent element in literature and to a great extent it colours poetry, epics and dramas. Dorothy Scarborough explains why man loves the supernatural: "Man loves the supernatural elements in literature perhaps because they dignify him by giving his existence a feeling of infinity otherwise denied. They grant him a sense of being the center of powers, more than earthly, of conflicts supermortal. His own material life may be however circumscribed and trivial yet he can lose his fancy and escape the petty tragedies of his days by flight beyond the stars. He can wide the tents of his mortal life, create a universe for his companionship, and marshal the forces of demons and unknown gods for his companionship. To his narrow rut he can join the unspaced firmament; to his trival hours add eternity; to finite, infinity. He is so greedy of power, and has so piteously little that he must look for his larger life in dreams and in the literature of the supernatural."[9]

But supernaturalism seems to be more closely related to poetry than to prose. And from prose novels, it seems to be far away because novels depend much on realism. But the novelists of this period ignored this and to entertain their readers they used material of all sorts irrespective of its quality and necessity. Beginning with a realistic picture, spicing it with the supernatural in the middle, and ending it with crowning and matrimonial scenes —this is the skeleton of most of the novels. Vulgarity, unwanted explanations, unbelievable incidents, unconnected ancedotes and lengthy moral lectures are thrust into the reader's minds. The story of M. Ramalinga Mudaliyar's 'Mōkana Cuntari' serves as an example of these novels. The novel begins realistically with the cruelties of a step-mother to Masilamani, son of Somasundara Mudaliayar, the 'Tahsildar' of Madurai. He runs away from

the home and takes shelter under Velu Mudali, who after recognising him, desires to make him his son-in-law. With his escape from there, the supernatural enters the story. He meets an ascetic on the way who writes some magic formualae on his tongue. With that, Goddess Kali appears before him and bestows boons. He curses his step-mother to become a leper and enters Kanakapuri. After this, the novel turns to the imaginary royal life. Masilamani rescues the abducted princess from the demons and marries her. The novel ends with his reign over the country with his two wives. The novel thus begins with a realistic picture and ends with unbelievable and unconvincing incidents. The novelist also intrudes in the novel in many places and in one place he explains his own experience in the general hospital. The story of Manonmani is unnecessrily added to the main story and the account of her seduction is rather vulgar.

The war of the demons, the gracious appearance of God in dreams, the brightfulness of the devils and celestial beings, the God's appearance in the form of snake and a Brahmin youth to guide the hero, evil spirits gathering to eat the princess, magic spells, demons with human bodies and animal faces, the talking parrots and mynas, and magical mats were quite familiar to the readers, since the novelists scattered them liberally in their works. The novel began to decline in their hands.

Sex: "Sex will become a part of life but not the whole life, an expression of life but not the art of life,"[10] and in literature expression of sex is after all "an expression of social life, of class tendencies and group economics."[11]

The word 'sex' expanded in its meaning in the course of time, and in E.A. Drew's words, "'Sex' means literally the quality of distinction between male and female, but it is a common place nowadays to use the word to mean not only that, but the whole subject of the relationships—existing between male and female, and the relevancy of these relationships to society in general."[12]

"If sex is to be the subject of a serious piece of literature, it has to be shown as something far beyond a mere physical function, something which involves the whole nature of a man or a woman."[13] But the novels of this period lay much up on

the physical aspect of sexual life and there are many instances where the sexual act is described vulgarly. In 'Aḻaku Cuntari', 'Srimati', 'Taṅkakkiḷi', and 'Ōr Parattai' there are several scenes of obscenity and vulgarity. The sexual contacts between a mother-in-law and her son-in-law,[14] a step-mother and her son,[15] and the illicit contacts of family girls,[16] are described deliberately and indecently in these novels.

Sex attitudes of social classes sometimes reflect their economic substance. The economic drive to prostitution is one which is recognized, admitted and described in many significant novels of the world. One of the novels of this period, 'Ōr Parattai', deals with the life of a prostitute but without an economic or social purpose. The novelist merely describes her experiences with various men. In the internal view-point, the prostitute reveals her experiences. Their only aim seems to have been to make money and they never bothered about the literary quality of their work or its effect on social morality.

There is nothing wrong in selecting sex as a theme but what is important is how it is treated. One is inclined to agree with Frank Yerby who says: "I am inclined to think now that the way of handling the subject is all important. If it can be done with enough delicacy, tact, indirection, implication, understatement, it can help a novel. If not, better let it alone."[17]

STRUCTURE

The novelists of this period did not care for structure. Though there is no rule to confine the length of a novel, it is generally accepted that it should have a considerable length.[18] The number of pages in 'Ñāṉacavatāriyiṉ Hitōpatēcam' is only eight, in 'Rājalakṣmi' and 'Ampapāḷikai' it is sixteen, in 'Pālacantrikā' it is eighteen, and in 'Ñaṉalatā' it is twenty-eight. There are several works having fewer than fifty pages. But all these works were called novels.

Some of them did not even distinguish between a novel and a drama. S. S. Sankaralingam called them 'Kaṟpaṉālaṅkāra Tamil Nāṭaka Novelkaḷ', in 1919, which means 'imaginary dramatic novels.' In his introduction to S. A. Muthu Nadar's

'Mahāmāyan' he further expressed that story was the equivalent to the term 'novel' and it depends more upon dramatic Tamil than the other two 'iyal' and 'isai.' To him, 'Tamil Novel' and 'Tamil Nātakam' were just different names of the same imaginary stories, written to instruct the illiterate.[19]

' In these novels, even the chapters are referred to acts and scenes, as in dramas. 'Sri Kumutavalli Tirumankai Mannan' and 'Vitiyai Matiyāl Viḷakkiya Vivēkānantan' are divided into acts and scenes and in every scene, place, time of action, and characters are mentioned. Sometimes they add the term drama with the title.' 'Tāciltar Nātakam' (1907) is one of them. In 'Intumuki' and 'Vanacutā' the chapters are referred to as 'Pariccētam,' and in 'Tarmāmpāḷ' as 'Acvācam.' In 'Poṟṟoṭi' (1906) and 'Maṉitavāḻvāṉantameṉṉum Matippprakāca Viḷakkam' (1904), there are divisions of any sort at all.

Events and scenes, which in a novel are described mostly by the writer, are made part of the dialogue as in a play. In 'Sri Kumutavalli Tirumankai Mannan' and 'Kōkilā' the greater part is devoted to dialogue. The first hundred and thirty one page of 'Amarāvati' are filled with nothing but dialogue. 'Tāciltār Nātakam' is another novel which is completely in the dramatic form.

Even in dialogue, some of the novels follow the ways of ancient 'kūttu' and phrases like 'அடி பெண் பாவாய்,' 'கேளும் எனது அன்புக்குரிய மணவாளா!' 'வாரீர் மந்திரிகளே!' and 'கேளும் மந்திரி' are common in these works. Often the characters begin to sing as in 'Kūttu.' There are many songs sung by the characters in 'Tāciltār Nātakam,' and even the tax-collector sings a song to collect taxes. The hero in 'Mahāmāyam' begins to sing in distress when he hears the news of the heroine's abduction.[20]

Some of the novelists also confused the novel form with the epic. In many works of fiction 'Pāyiram' (Song in praise of God) 'Kāppu' (invocation song), 'avaiyaṭakkam' (words of apology in a preface), Cāṟṟukkavi' (poems prefixed to a work by different authors)' and a poem at the end enunciating the benefits of reading them, are common. Even in the beginning, some of them have 'nāṭṭucciṟappu'' (the praise of the country).

'nakaraccirappu' (praise of the city), and 'nantavanaccirappu' (praise of the palace garden as in epics.[21])

In some novels, no order is followed in the arrangement of events and there are no turning points at all. In 'Manōrañcitam' (1906), there are no turning points, and the story runs on with the hero's birth, education, marriage and his social service like the biography of an ordinary human being. In 'Vacīkari' (1909) several incidents have no connection with the main story and are even a departure from it.

Countless stories lectures and anecdotes loosen the structure of most of the novels. The structures of 'Manōrañcani' (1903) and 'Cukuṇacuntari' (1912) give us an idea of the intrusion of stories. In 'Manōrañcani,' the educated heroine Pushpaveni desires to educate her illiterate husband Vallalan. To kindle his desire, she begins to tell as many stories as possible to stress the importance of education. The novel ends with her several stories and lectures on the subject. In 'Cukuṇacuntari,' Rukmani begins to tell a story to Kamalam while collecting flowers in a garden. The story ends with the collection of flowers and that is the end of the novel also. In this way numerous stories. anecdotes and lectures are packed without any artistic purpose. Sometimes they did not hesitate even to insert a story in verse.[22] The author's projection of the first person is also frequent, and practically there is no novel without this.

Though the subject-matter of some of the novels relates to this soil, the setting chosen often spoils many of the works. Without considering that setting serves to emphasize the content of a novel and lend reality and vividness to the characters, the novelists created incongruous scenes. But, as Elizabeth Bowen says, "wholly invented scene is as unsatisfactory (thin) as wholly invented physique for a character,"[23] the settings become unsatisfactory and a burden in these works. In most of the novels the background is either an imaginary country or one of the fifty six countries as enumerated by Hindu geography. They have no part in the work, and like furniture, can be shifted to any story. Even incidents that are foreign to this

soil, are sometimes used for the setting. M. A. Sadagopachariar's 'Kīrvāṇi' (1913) begins with such an incident, a volcanic ruin.

Eventhough preaching doctrines and giving moral lessons are not the main duties of a novelist, there is not even a single novelist of this period who has not attempted both. Unlimited moralising conceals the literary qualities of the work 'Kīrvāṇi' for example, written to portray the cruelties of dowry system, remains only a piece of propaganda.

Various aspects of the society depicted in these novels

Though the treatment is insufficient, some of the novels have significant themes reflecting various aspects of the society of those days.

The British were ruling the country and there were opinions for and against it. 'Mālikā Pūcaṇi' supports it for it destroys the zamindari system. In 'Paṅkajavalli' both the views are expressed. Many novels refer to the reforms introduced by the British rule like 'Sarada Act' and the Act preventing the practice of 'Sati.'

There are also several comments on education. According to 'Tāciltār Nātakam,' it is better to do some business than have education which is meant only for employment. 'Prēmakāntaṉ' shows how Sankaran is losing all his money on account of education. In 'Cāraca Nētri,' the calamity that comes from neglecting early education is described. 'Maṉōrañciṉi' portrays a stupid mother who stands in the way of her son's education because of a fear that it will spoil him. But 'Vijayapālaṉ' traces the rise of an orphan in society through education. Many novels stress the need for education. 'Rāmanātam' shows how society is affected by lack of higher education.

Women's education also figures in these novels. Many felt that without women's education the country would suffer and they emphasised this in their works. In 'Matucūtaṉaṉ' and in many other novels there are lectures in support of women' education. 'Maṉōrañcaṉi' portrays a house-wife who educates her illiterate husband. 'Nīlākṣi' describes the career of an

uneducated and ill-trained woman. Some of them however did not support this as they thought that the education would give women enormous boldness to do evil. 'Naḷiṉacuntari,' shows that civilisation and education make a prostitute of a woman. In 'Paṅkajavalli,' an educated married woman ventures by trickery to meet her lover. 'Ñāṉāmpāḷ' refers to girls being spoilt in a Chrisitian institution.

A man and a woman marrying each other, after surmounting many difficulties-is the theme of most of the novels. In the development of this theme, many social customs and habits are portrayed. 'Jatāvallapar' and many other novels portray the Brahmin community with all its defects and merits. In 'Maṉaviṉai Keṭuttatu,' and in a few other novels the customs and habits of Vellala Community are described. 'Mātavi' deals with the life of a Malayali family.

The difficulty of finding a bridegroom in the Brahmin Community is the theme of 'Kōkilā'. The importance given to Horoscope and the demands of the bridegroom's party largely affected many marriages. In 'Marakatacuntaram,' a marriage which is stopped because of the disagreement of the horoscopes, takes place not withstanding them. 'Rājāmpāḷ' condemns the evil practice of demanding dowry in marraiges. 'Caṅkaracuntari,' 'Intulikā' and 'Snēkalatā' are the other novels which condemn the attempts to commercialise the sacred institution of marriage and other manifold evils connected with monetary transactions. Even after the marriage the daughters-in-law were compelled to get money from their parents. In 'Maturāmpāḷ a mother-in-law drives away her daughter-in-law who does not get a diamond ring. 'Taṅkakkiḷi' and 'Turka Pūjā' portray two mothers-in-law who wish to arrange a second marriage for their sons in order to get a dowry. The first one tries to set other men on her daughter-in-law, while the other charges her with murder.

A girl coming of age before marriage was considered a disgrace and at times she was ostracised. This led to unequal marriages. 'Naḷinākṣi' and 'Amirtasākaraṉ' depict two such marriages with all their attendant evils.

Early widowhood due to early marraiages were also common and social reformers, who were also novelists, fought against the evils of early marriage in their works, as in 'Cukirtā' and 'Jīvanākarattiṉam.' 'Jeyakāntam or the Ṣarada Act' also illustrates the evils of child-marriage. They encouraged widow-marriage and propagated it in their works. 'Vitavaiyiṉ Kaṇṇīr' illustrates the sorrows of a widow and stresses the necessity for widow-remarriage. 'Jāṉakiyiṉ Maṟuvivāham' and 'Cuntā Kāmalā' deal with this subject. The story of 'Teṉṉūrkkōkilam' is the wedding of a Brahmin widow with a Tiyya.' In 'Vācavām-pāḷ,' a widow marries a man who is deserted by his wife. 'Kāmākṣi' is another novel, written in support of widow remarriage and the abolition of child marriage. Divorce was rare in society and 'Kamalavalli' depicts one such. 'Marriages among relatives'–was a very common custom among Hindus and the difficulties arising from this, are portrayed in 'Maṅkalēcwari.'

Though there is no novel pleading for the complete abolition of caste differences, there are some which plead for their reduction. Some of them aimed at destroying the differences among sub-castes. 'Cucīlā' and 'Kayaṟkaṇṇi' were written with this end in view and they suggest matrimonial alliance as a remedy. 'Kayaṟkaṇṇi' suggests it may be done with a 'sweet reasonableness and tolerance than at the point of the sword.' 'Namatu Paṅkajam' describes the story of a Brahmin girl who has grown up in a fisherman's family.

There is also a novel, 'Kaṇmaṇi' (1906) on army life and another 'Vēṇivati' (1909) on the division between partners in business.

There are also comments on adopting other religions. As the Hindu religion forbids widow-remarriage, the hero and the heroine adopt Christianity in 'Kāmākṣi.' In 'Kācildā' a Muslim girl embraces Christianity. 'Cāvitri' is the story of a Hindu woman converted to Islam.

Some of the novels are based on political events and the freedom fight. 'Cāpēcaṉ or the Defender of Freedom' (1922) describes the difficulties of the hero who is a non-co-operator. 'Gandhiyiṉ Uṇmai Citaṉ'' (1927) depicts the life of a true

disciple of the Father of the Nation. 'Vira Cutantiram' (1930) is another story of a freedom-fighter. The novel 'Rutra Nāttiyam' (1931) is based on the Indian Sepoy Mutiny of 1857. 'Cōmacuntaram' (1918) describes the suppression of the 'pindaris' of Bengal. The background of 'Cinna Tampi' (1906) is Mysore State and in this novel the beginnings of British empire, and the rise of Hyder Ali are described.

The rise of the women novelists

Sex is not merely a simple matter of physical differentiation and in its ultimate analysis it is a psychical problem. Every man has something of the woman in him and every woman something of the man. Each co-ordinates with the other in making literature and as Arthur Compton-Rickett says "Among the men our greatest writers have been those who have a good share of what we call feminine qualities; among the women, those who have achieved the highest triumphs have been those who with their own feminine gifts have combined a measure of the masculine. Genius is bi-sexual."[24]

In fiction, women can certainly claim equality, though they have proved to be only secondary order in other arts: "Partly through the exigencies of their historical development, partly because of their psychological characteristics, women have, with certain reservations, proved literary artists of the secondary order only. As poets, philosophers, historians, they have proved on the whole inferior to men; but in the art of fiction they can certainly claim equality, and they can do so not because they rival men on their own special masculine ground, but because by virtue of their femininity they bring into prose fiction certain qualities in which they excel, and in which men are as a rule deficient."[25]

The novel readers of the last century were familiar only with the translations of a woman novelist but this century witnessed a large number of women novelists.

Pandit Visalakshi Ammal:

Visalakshi Ammal who called herself a Tamil novelist contributed fourteen novels during the first decade of this

century. 'Mysore Standard' describes her as a "highly respected orthodox Brahmin lady." She was for some time sub-editor of 'Lōkōpakāri' and then the editor of 'Hitakarṇi.' 'Kauri' (1906), 'Ñaṉarañcaṉi' (1907), 'Āryakumāri' (1910), 'Vanasutā' (1909), 'Sujātā' (1908), 'Virājiṉi' (1909), 'Lalitāṅki,' 'Tēvi Candraprapā,' 'Jalajākṣi,' 'Nirmalā' 'Jōticmati,' 'Āṉanta Mahilā,' 'Hēmāmpari' and 'Sarasvati' are her novels.

Her aim was to uplift women. She makes mention of this in her introductions[26] and through her works she preached chastity, piety, morality and the necessity for women's education.

Royal life is the theme of all her novels, which are packed with supernatural incidents. Her self-intrusion is quite common and there are lectures on all subjects concerning women. The plot construction and other techniques of fiction are rather ignored and nowhere can be seen any difference between a mere tale and a novel.

But her novels won many women readers and this encouraged her to write more and more. His Holiness Sri Jagad Guru of Sringeri Mutt described 'Nirmalā' as an excellent word painter and complimented the authoress on contributing wonderful works of fiction.

V. M. Kothainayaki Ammal

Kothainayaki Ammal's literary career started with a drama 'Intira Mōhaṉa.' Her first novel 'Vaitēki' appeard in 1925 and within a quarter century she contributed some ninety works consisting mostly of novels and a few dramas and short-story collections.

She was also interested in the uplift of women and started Jagaṉmōhiṉi Nandavaṉappirasuram' for women writers and introduced some hundred and fifty women, writers to Tamil readers.[27]

Some of her novels are purely detective and the others are socio-detective. Adding interest to the events was more important to her than depicting society. But, in some of her novels she did attempt this also. In the second half of 'Vanakkuyil'

the movement against foreign goods which was a part of the freedom fight, is portrayed beautifully.

With a social theme avowed base, she often introduces in her novels either a detective or a sub-inspector investigating something or the other. Inspector Ekambaram and the detective Rajaram Naidu appear in many of her novels. The climax and the turning points in every novel are many and this always weakens the story.

The sufferings of women married to men disproportionately old are portrayed in 'Carulocana' (1929), 'Vanakkuyil' (1938), and in 'Tayaniti' (1941). 'Viravasanta' (1930) and 'Inpajoti' (1936) describes the evils of the so called 'modern civilization.' 'Samalanatan' (1930) and 'unarcci Vellam' (1910) depict the pathetic lives of widows and support the marriages of virgin-widows. The ruin of Manjula, a widow with children, by remarriage is the theme of 'Aparati' (1945). In 'Tiyākakkōṭtai' (1934), Gandhian principles are set in the background. 'Pattamō Pattam' (1935) dealing with unemployment 'Cānta Kumāri' (1937) depicting the corruption during elections, 'Jīviyaccuḷal' (1938) portraying the virtuous life of a girl born in the family of a prostitute, 'Itaya Oli' (1944) and 'Ācaippiravākam' (1945) painting the corruption in the field of cinema, 'Krupa Mantir' (1943) based on the fulfilment that comes from care of the orphans, and 'Pudumai-k-kōyil,' describing the happiness of a pious life-are some of her other noteworthy novels. In 'Maṉattāmarai' (1948), a hospital, opposite to a temple narrates its own experiences.

She is the only woman novelist who has contributed such a large number of novels and to this day there is none who has written even one fourth of her works in number. In number as well as in variety of themes, Kothainayaki Ammal excels and she was rightly praised as the 'Queen of Novelists' in those days.[20]

Other women novelists of the period

Gajambikai Ammal's 'Nāṉāṉpāḷ' (1908) describes the story of a young girl who comes under the influence of Christian Missionaries.' In S. Rajambal's 'Nākaratṉam' (1909), the authoress's philosophy is given in story form. Girijadevi's

'Mahanarañcaṉi' (1931) and V. Palammal's 'Tilakavati' (1920) are tales of two girls devoted to social reform. In Mrs. Paul Solomon's 'Swarṇāpai' (1923), the temporal happiness of three families is dealt with. Kanakamani Ammal's 'Maheswari' (1931) narrates the story of a devoted girl. Some of the novels of the other women novelists of the period are V. Sarasvathi Ammal's 'Prēmahāram' (1933), R. S. Rajalakshmi Ammal's 'Rūpalōcaṉi' (1935), Mrs. N. Swaminathan's 'Sritaraṉ' (1932), Muvalur S. Ramamirtattammal's 'Tāsikaḷ Mōcavalai' (1936), and Meenakshi Sundara Ammal's 'Jayacīlaṉ' (1917).

There is one thing common to the novels of both men and women of this period: they reflect the same literary tendencies.

STYLE

In style also, the novels of this period have some common features. There are numerous and often funny linguistic mistakes. In dialogue, the use of colloquialism is unlimited and in narration Sanskrit, English and Urdu words are mixed freely. 'Janakanantini' (1921), the story of a Vaishnava girl, is written in a mixed script of Tamil 'granta.'[28]

Some of the novels have made use of the regional dialect for dialouge and narration. 'Ātkolli' (1904) is writen in Travancore Tamil 'Vikataturitamum Viṉāṉikalvivum' (1906) and 'Viracinkaṉ Katai' (1905) are in Ceylon Tamil, while 'Viti Keṭṭa Maṉaivi' (1907) is in the dialect of 'Nanjil Nadu.'

Sometimes the style interferes with readability and often obstructs the course of the story. Unnaturalness, excessive colloquialism, overflowing dialogue and disproportionate use of foreign words are the characteristic features of the style of this period.

M. S. Purnalingam Pillai also in his 'Tamil Literature' describes the novels of his period as follows: "What was pure and instructive at first became lax and lewd, and though the plots are well-knit, they cannot be placed in the hands of boys and virgins with safety. However questionable the morals of legions of novels and novel stories issued from the press, month

by month, prose works are multiplying, in Tamil and the great want once felt is now being met, though not in the desired form and manner. In most cases the present day novelist cares less for style than for producing impressions or tickling the readers.''[80]

To sum up, in both matter and manner, the literary scene was not generally encouraging during this period. The novelists concentrated only on exploiting the success achieved by their predecessors, and on making as much money as possible. At the same time it must also be admitted that this period helped much to increase the number of novel readers. Kalki who appeared just after the close of this period, turned the mind of the readers from detectives, thrillers, crime novels and quasi-social novels to standard works. There is perhaps justification for the brief mark of interrogation given by Sivasankara Mudaliyar in his 'Nallurai Nāṉāṟpatu' in passing mention of the influence of novels.[81]

SOME SIGNIFICANT NOVELS AND NOVELISTS OF THE PERIOD

'*Jatāvallapar*': Varakavi A. Subramany Bharati wrote the three parts of his social novel 'Jātavallapar' in the first decade of this country. The evils of ignorance, superstition and dowry are portrayed skilfully in this novel. Rev. J. Lazarus, author of 'Kural Translation' and 'Dictionary of Tamil Proverbs' appreciated it as a useful work 'in everyway for both the sexes.'

This novel gives a tiny picture of the Brahmin Community. It begins with a description of the village Pillaiyarputtur on the banks of the Cauvery. It is a story of three generation and traces the change that comes over society almost imperceptibly. In the first part, the lives of Umamaheswara Iyer and Jadavallabar are portrayed. In the second and third parts, the growth and marriage of Mangalavalli, daughter of Jadavallabar, are described.

It is in portraying village atmosphere that the novel excels. There are many realistic pictures of the village and the Brahmin Community. Their customs and beliefs are depicted naturally. But the structure is loose because of a number of lectures on

various subjects and the diversions caused by unrelated incidents. The movement is further slackened by the introduction of a few characters who are only loosely connected with the main story of the novel. In spite of these shortcomings, it deserves mention for its portrayal of the setting realistically.

'*Kāmākṣi*' (1907): Pranadarthi Harasiva's 'Kāmākṣi' is another attempt in support of widow-remarriage, after 'Muttumīṉākṣi.' Arunachalam, the hero of this novel desires to marry off his seven year old widowed sister, and the novel describes his attempts to get the approval of the so-called authorities of Hindu religion. On getting no encouraging response, he adopts Christianity with his wife, sister and her husband. Though it is loosely constructed with a number of lectures and essays, the incidents are convincing and realistic.

THE NOVELS OF T. M. PONNUSAMI PILLAI

Rao Sahib Tirucirapuram M. Ponnusami Pillai, retired Treasurer, Paper Currency Office, Rangoon, contributed six novels during the first two decades of this century. His first novel 'Kamalākṣi' appeared in 1903 and the last one, 'Ñāṉappra-kācam' in 1920. His other novels are 'Vijayacuntaram,' Ñāṉāmpikai' and 'Civañāṉam.'

In all his novels he depicted the life of Vellalas and Chettiyars of his time. There is reference to this in his introduction to 'Kamalākṣi.'[82]

In simple words-how Vijayarangam gets married-is the story of 'Kamalākṣi.' The story begins with a conversation between a man and a woman about their marriage customs and ceremonies in the forest near Mylapore. They happen to save a child from two murderers and return home. The secret of the child's birth gets revealed after twenty years and the story ends with the hero Vijayarangam's marriage with the heroine.

'Civañāṉam' also begins with a conversation between the heroine and Aburvam about the former's father-in-law's marriage in his old age. But unfortunately the old man is murdered and the story turns to be a detective. The heroine's husband is

accused of the murder but in the end the real culprit is caught and punished.

Though the themes of stories are of this soil, the method adopted by the author to narrate them is Western. His intention to create suspense by giving importance to events is clear all through, and some of the events remind us of J. W. M. Reynolds. The characters laugh unnecessarily and kiss often to show their affection. Even the dialogue is artificial in some places. The incidents are unconvincing because of an over-dose of artificiality and the raw adoption of Western methods.

Ponnusami Pillai excels in weaving the incidents artistically, and in this respect he advanced the Tamil novel further. He is conscious of his story and narrates it interestingly by exciting the readers' curiosity.

The structure of his novel is organic and all of them are woven in one and the same way. 'Kamalākṣi' begins with an author's note about the period of the story.[83] The other novels also commence in the same way.[84] All the novels end happily. In between, however the parents and children are separated by the villains. The separation of a child from her mother is common in all his novels, though the mode of separation varies.

Disguise, secrets, and eavesdropping are some of the devices used in all his novels. Through them, Ponnusami pillai attempts to sustain the suspense of the novel. In 'Kamalākṣi,' a women appears in the clothes of a man. In 'Civañāṉam,' the heroine wanders in the clothes of an ascetic and Gnanavadivu, in the garb of her disciple. The hero and his friend escape from the police and live under the disguise of Mohemmadens. In 'Ñāṉapprakācam,' after leaving her husband Sambagavalli lives under the name of Nagammal first, and then, under the name of Saradambal. Her husband meets her in the disguise of a 'Marvari.' In the same way the secrets of Vijayarangam's birth in 'Kamalākṣi' and Gnanapprakasam and Uma in 'Ñāṉapprakācam' are sustained.

There are so many episodes in these novels. The episodes of Chokkalingam, Somasundaram in 'Kamalākṣi'; Dhandapani Pillai and Ramakrishnan in 'Civañāṉam'; and Loganayaki,

Kannusami Pillai and Parvathi Ammal in 'Nāṉaprakācam' are some of them. The author makes his heroines mix with many families to solve their problems. The heroines of 'Ñāṉāmpikai' mixes with eight different families and relieves them of their difficulties.

Another important feature of his novels is the predominance dialogue. The importance of the story lies in the incidents and the whole weight of incidents falls upon dialogues, which however are not strong enough. This results in artificiality. As the author stands aloof from his characters they have to reveal themselves in conversation. When Pachaiyappa Pillai meets Meyyadiyar in 'Çivañāṉam' he recollects his first meeting with him and repeates the details tiresomely for the sake of the readers.[85] In the same way Ramakrishnan describes his first meeting with Karunanithi to Karunanithi himself[86] The characters seem to wait just for a question so that they may reveal the whole story. When Sivabagyam asks about Samarapuri, Sambagavalli tells the whole story, and in return when Sivabagyam is questioned, she narrates her life from the beginning. ('Ñāṉappraкācam') The major characters giving details of all the incidents in narrative form is also a common characteristic feature of these novels. But the way Ponnusami Pillai introduces a character is striking. The introduction of Pachaiyappa Pillai in 'Civañāṉam' is an example.[87]

As the importance falls mainly upon events, the author has little scope for depicting the society of his time. This therefore receives only cursory attention. There is a conversation regarding marriage and the changing attitude to it, in the beginning of 'Kamalākṣi.'[88] There are also references to the dowry system,[89] unequal marriages,[40] and caste differences.[41] The cruelties of mothers-in-law and daughters-in-law are portrayed in 'Kamalākṣi.'

Another feature of his novels is a detailed reference to 'Civañāṉa Cittiyār' in the conversations of his characters. In the nineteenth chapter of every novel, the philosophy of a few 'sutras' of this work is unfolded. Usually it is in the form of a conversation between a youth and a saint.

Ponnusami Pillai thus utilised the novel form for both instruction and entertainment. In spite of the defects in characterisation and structure, his novels were widely read in those days.

THE ATTEMPTS OF THE GREAT POET BHARATHI

Bharathi (1882–1921), the National Poet, who lives down in our memory as a valiant fighter for freedom, human progress and culture wrote two novels, but nnfortunately both of them remain unfinished. Though unfinished they reveal his passion for social reform and humour.

The Poet's purpose in 'Cantrikaiyin Katai' was lofty. He wanted to see a casteless and brave society. He understood the basic necessity for national integration and how internal divisions stood in the way of freedom. Thus while kindling the passion for freedom he also advocated for equality and unity. He thought of a few immediate social reforms to attain this and he propagated them in this novel. Inter-caste marriage and widow-re-marriage are two of them through which the poet thought that equality and unity could be achieved easily. So he made a Brahmin Gopalayyangar who holds the rank of a Deputy Collector marry Minakshi, an illiterate woman of the herdsmen class; and Visvanada Sarma marry a widow by name Visalakshi.

As the poet's purpose stands first, his characters are used just to illustrate it. They do not act freely and the author has complete control over them. The problems which are critical and even unthinkable in this world are made to look ordinary and common.

The characters seem to be out of the ordinary and born out of the poet's philosophical outlook. All of them are basically good and only circumstances make them act badly.[42]

His descriptions of characters are marvellous and his poetic mind is in full action in them. The three year old Chandrika is described thus: " If she laughs, it will be like the blossoming of a rose. Her hands and legs are made of gold, and her face of

the moon. Her words are like the music of the 'Gandarvas' playing on the golden 'vīṇā.' And her movements are like those of the 'Devastris' in a dance.[43]

As this is a novel with a purpose, many of the author's views are expressed through the characters. There are discourses on food,[44] salvation of the soul,[45] the talkativeness of women,[46] and the greatness of a mother.[47] Nithyanandar's mental struggle about marrying Visalakshi is well portrayed.[48]

The author himself tells the story to his readers and so he appears directly with the first person 'I' in many instances.[49] But this is a common feature of most of the Tamil novels. The theme of the novel is indeed daring and the authour treads faithfully on the path carved out by Madhavaiah.

Ciṉṉa Caṅkaraṉ Katai : In this work, the author mocks at the so called Tamil poets of his day. His satirical comments are though-provoking and reveal his sense of humour.

It looks more an autobiography than a work of fiction. We may even venture to suggest that it portrays his life in Ettayapuram.[50] This work unfortunately remains unfinished. After the theft of the first manuscript, he started writing under the pseudonym 'Savitri Enra Niruba Neyar' in 'Ñāṉa Pāṉu' but gave up writing in the middle.[51]

'Ciṉṉa Caṅkaraṉ Katai' begins with the author's comments on the beginning of a work of fiction. The poet refers to the conventional way of beginning with the birth of the hero, and the modern way of beginning 'in medias res.' He prefers to follow the modern way.[52]

The descriptions are humourous and satirical. In fact, the poet's fluent and humourous style gives considerable success to the work. The abundance of poets in Gaundanur is described thus "In Gaundanur, there is scarcity for water; money is insufficient; the production of paddy is practically nil; plaintain, cocoanut, mango and jack trees can hardly be found; the flowers are rare; but the number of poets are plenty and there is no dearth of them. They are the cheapest products."[53]

The novels of Bharathi thus advanced the novel of sarcasm and social reform. But, as already stated, it is lamentable that both of them remain unfinished.

THE NOVELS OF VA. RA.

V. Ramaswami Iyengar (1899–1951), popularly known as Va. Ra., wrote four novels. They are 'Cuntari,' 'Vijayam,' 'Kōtaittīvu,' and 'Cinnaccāmpu.' The first three are based on the freedom and upliftment of women.

Va. Ra. was an ardent social reformer and politician. He was a practical man and tried to set himself as an example to others. He discarded his sacred thread and allowed the so-called untouchables to enter his house and eat with him. Once when a corpse of a Harijan was refused passage through his street he boldly fought for it.[64] He wanted to see a casteless and free society where women and men are equal and he worked for this noble cause all his life.

It was he who first pronounced the great poet Bharathi a 'Mahakavi.' He had a great admiration for his poetry and in fact his association with the poet made him a social reformer. His dual objectives in life were freedom of women and freedom of the country. He did not believe in caste differences, fate, fear and hypocrisy. He himself married a woman of a different caste, and faced the uproar courageously.

He recognised the power of literature in changing the basic pattern of society and regretted the absence of adequate modern literature in Tamil. In 'Vijayam' he expressed this through his heroine: "If the indisciplined and deplorable life of our people is not presented with understanding in our literature, there will be no chance in the near future for any reformation."[65]

He also divides stories into two classes—those which give entertainment and those which give instruction. In stories of entertainment, the importance falls on the story itself whereas in stories of instruction, it falls on the ideas which the author intends to propagate.[66] Va. Ra's novels belong to the second group.

'*Cuntari*' (1917): 'Cuntari or Antarappiḻaippu' Va. Ra's first novel, appeared in 1917. It deals with the life of the young widow Sundari and her social suffering. Kalki was so much impressed by this work that he thought this work would be more effective than a thousand lectures on the subject.[67]

The novel is noteworthy for its powerful expression in its thoughts and arguments. The author's purpose is wonderfully dramatized and his sarcastic attacks are striking. This novel effectively exposes some of the meaningless customs of society. It argues that the country depends for its prosperity upon its happy homes and we should reform our own home first before we rush to free it from foreign bondage. It goes so far as to say that one has no right to ask for the country's freedom without freeing women. Several philosophical observations find a place in the story, and these too add to the charm of the novel.

The rural atmosphere is beautifully brought out in this novel. Along with the descriptions of Pumarattankudi[68] and Vuluttankadu,[69] there are also incidents characteristic of rural life. The respect for the English teacher, the enmity among rich people, gossip galore, caste differences, and idle talks—are wonderfully portrayed. The characters truly represent the soil and some of them like Dhandapani Sivan, Dhadhachariyan, and Panjangam Sadushpadamaiyer, are typically rural. Va. Ra. herein created a group of youngsters who always find enormous pleasure in circulating slanders and lazing away their time like the gossiping society in 'Kamalāmpāḷ Carritiram.'

Even apart from the purpose the author has in telling this story, it is interesting in its own right. The incidents were well-knit and seen to strengthen and illustrate the theme. In the beginning, Va. RA. introduces Sundari as a widow and in the following pages he narrates in a flash back her birth, growth, marriage and widowhood. The incidents that lead to her marriage are realistic and convincing.

Since the author himself narrates the story, he intrudes in the narration, makes comments, explains and describes wherever necessary. At times he comes in directly and talks

to the readers.[60] He introduces himself in two other ways also. In the first place, the author becomes one of the characters — sometimes openly and other times indirectly. In bringing out the inner feelings of Madhurattammal he acts as a link between her and the reader.[61] He secretly watches Amirtham and Sundaram together, and comments that the direct approach always brings out the truth. Here is visible and on hearing his comments, Sundaram answers him. The author now leaves him with the comment that Sundaram will not recognise him.[62]

Another feature of author's intrusion is his use of first and second person in his comments excluding the third person. He joins the reader in watching the incidents and asks for his opinion at times.[63]

Dramatic prose is also utilized aptly. It resembles the ordinary conversation and at the same time has that 'improvement upon real life that is found in all art.' The conversations of Valambal, Sundari and Savitri; Kandan, Vedantam and Vadivelu; Sankar and his friends; and Sundaram and Amirtam are quite natural. The conversation of Thambiran swami, Sutti, Swamiyer and Kattalai Thambiran[64] is remarkable. The author is indeed competent in applying both descriptive methods.

There are also essay-like thoughts on various subjects. The calamities of the Tamils,[65] selfishness,[66] and the backwardness of our people[67] are some of them. Various problems regarding women's education and widow remarriage are expressed through a conversation.[68]

The characters truly represent the village life of those days and they appear in flesh and blood. Though created for a purpose they are natural. The number of characters also is large but every one has individuality. Each one plays his part convincingly. Pichandi, Sellayi, Amirtham, Mayandi and Sundaram play one part, while Kandan, Vedantham, Vadivelan, Savitri and Sundari play another.

The development of characters is gradual. Mugundan, Sundari's brother, turns good and begins to approach the

problem sympathetically, step by step. In the same way the true colours of Sundari, Savitri, Vedantham, Vadivelu, Valambal, Markkandaiyer and Kandan are revealed gradually. Their development coincides remarkably with the development of the story.

The author portrays ideal friendship in a unique manner. The friendship between Kandan and Vedantham on the one hand and between Savitri, Sundari and Valambal on the other, is selfless and mutually helpful. Savitri encourages Sundari's re-marriage and her auguments to make Valambal accept the proposal of marriage is one of the finest examples of true friendship.[69]

"Sound character portrayal involves two views, an external and an internal. The external is conduct; the internal is the actor's thoughts and feelings in the given situation."[70] The inner feelings of Sundari, from the beginning to the end, are brought out in her outward actions. Her reaction on hearing her brother's words about her re-marriage and her mental struggle are beautifully described.[71]

The novel also depicts the contemporary society. The injustices heaped on women, the respect and regard for English education, the need for social reform, the corruption in the 'mutts,' and the backwardness of our people are depicted in this novel with rare skill and ability.

The emotional, argumentative and pleasing style of the author is noteworthy. In fact, to style goes half the credit for the success of the novel. The descriptions bring the characters before the mind of the reader. The description of Sundari is one such.[72] His description of Dandapani Sivan illustrates his effective use of sarcasm.[73]

The novel is thus outstanding in every respect and shines in the galaxy of Tamil novels.

'Vijayam': The second novel of Va. Ra. also deals with the life of a widow by name Vijayam. Instead of dramatizing the incidents, the author expresses his views in the form of an essay and so the novel lacks artistry. It seems more to be

a collection of essays than a work of fiction. He himself accepts that the story of 'Vijayam' is concise but the reason behind it is important.

It is in autobiographical form. The author presents the story as narrated to him by Vijayam. In the first nine pages the author directly introduce the village and the family of Nilakanda Iyer and in the second chapter Vijayam begins to narrate her own story. The author again appears in the middle giving the reason for the slow development of the story.[74]

As already stated, thoughts and views dominate the story. The domination of men in society, the importance and sorrows of women, lack of social integrity and the importance of social reform are some of them. There are also several anecdotal illustrations. The summaries of Leo Tolstoy's 'Anna Karina,' Rabindranath Tagore's 'Vitum Veliyum' and Victor Hugo's 'Jean Vel Jean' are furnished in support of the author's purpose. The great poet Bharathi's unfinished novel 'Cantirikaiyin Katai' is also mentioned and the heroine regrets its incompleteness.[75]

'Kōtaittīvu' (1945): 'Kōtaittīvu' is Utopian in nature and in this novel Va. Ra. discusses how this country was enslaved. All his life he worked for the uplift and freedom of women and this novel expresses his thoughts and feelings idealistically. As a Utopian novel, it is the first of its kind in the history of Tamil novel.

He stresses that freedom of women is necessary to enrich the nation and always speaks of the freedom of women and of the country side by side.[76]

The novel begins with a conversation between Raman and the voice of an invisible man. After confirming that only the freedom of women can release the country from foreign bondage, the voice takes him to an imaginary state 'Kōtaittīvu' which is administered completely by women. Va. Ra's dream becomes a reality in this.

Va. Ra's novels, thus, while moving forward in the path of his predecessor also blazes new trails. Their one and only

aim is the uplift of women and they serve with all sincerity for this noble cause.

THE NOVELS OF MARAIMALAI ADIGAL

Maraimalai Adigal (1876–1950), the great scholar and reformer-saint contributed two works of fiction, one in 1911 and the other in 1921, with ten-years gap in between.

Adigal was a prolific writer and his writings were of varied nature and covered different fields. His contributions to religion and literatures of ancient and mediaeval times are remarkable. He was conscious of the role of fiction, and in his preface to the first novel, he stated this clearly: "The art of fiction has, in modern times, become a potent means in the hands of educated men to awaken the finer instincts of man, so that this awakening of one's own better part might itself serve to correct his mistakes and render him a useful and helping member of society."[77] He further elaborates on the power of fiction and its place in Indian literature: "Of all these instruments of knowledge, the fiction as an interesting branch of art appeals to all classes of people without effort or aggressiveness, and hence its place is daily becoming more and more prominent amidst them all. In almost all civilised countries but of India, especially Southern India, the art of fiction has made a rapid and nearly a perfect development. But here it is still in its infancy."[78]

His first novel 'Kumutavalli or Nākanāṭṭaraci' is an 'adapted Tamil translation of a famous English novel.'[79] To some it is an adaptation of 'The soldier's wife[80] and others of 'Laila.'[81] Both the titles may also be parts of one lengthy title 'Laila or The Soldier's Wife.'[82]

Like the other novels of the period, this one is also a thriller and aims at stirring the curiosity of the reader, though he also wants to 'please the Tamils very much and lead them further and further to an appreciation of the art and study of fiction coupled with a parallel progress in their own life.' The style betrays marks of translation, and in some instances the construction of sentences resembles that in English.[83]

Adigal's second work 'Kōkilāmpāḷ Kaṭitaṅkaḷ,' is an original work. It first appeared in 'Ñāṉacākaram' in serial form and the author took ten years to complete it.[84]

The novel describes how Kokilambal, a young Brahmin widow, is able to marry a Mudaliyar youth, Deivasigamani.

It moves naturally till the heroine reaches Bombay in order to meet the Parsy gentleman's family who are very helpful and sympathetic to her. Then the novel takes a sudden turn and one after the other many incidents occur unexpectedly and create suspense.

The incidents are so closely woven that the novel has a compact structure. As in the first novel, the heroine and her mother proceed with their men to the mountain cave in the garb of men to rescue the heroine's father and brother.[85] In a dream of the heroine, the incidents yet to happen are unfolded.[86]

The novel is carried on in a series of letters written by the heroine to the hero. This method of telling story, known as the epistolary method, is as old as the novel itslef. Richardson, the first novelist, made use of this form in his first novel and popularised it. In 'Pamela,' there are thirty letters. The number of letters increases more than eighteen times—to 547 letters in his second novel 'Clarissa Harlowe.'

Adigal makes use of this form for his second novel and this is the only exceptional novel in Tamil which handles this method. There are seventeen letters in the novel. The author's understanding of human nature is evident in all these letters. It is but natural that the first letter from one person to another will be a short one and only after full understanding, the letters will grow lengthier. The first letter of the heroine contains only five pages whereas the last letter runs to more than sixty pages. The novelist shows the gradual development of affection and attachment between the two, from letter to letter minutely.

This is also in the first person singular like in an autobiographical novel. So it has the advantages of the first person narrative but with a difference, to which Edward Wagenknecht refers as follows : " The general advantages of first person narrative carry over with difference into the epistolary novel. The

impression of immediacy is much greater, however, for now the story is told not in leisurely retrospect, with all dangers of safely past, but in the fullness of the tick, with the narrator still firmly in the grip of whatever emotion may have been inspired, and knowing no more than the reader knows of what the next moment will bring forth. This is to come very close to the experience of living, and in a great epistolary novel the suspense can, therefore, be very great." [87]

Anna Laetitia Barbauld, while discussing Richardson's method of telling stories, observes that the epistolary method unites in a good measure the advantages of the other two methods, namely narrative and memoirs: "It gives the feelings of the moment as the writers felt them at the moment. It allows a pleasing variety of style, if the author has sufficient command of pen to assume it. It makes the whole work dramatic, since all the characters speak in their own persons. It accounts for breaks in the story, by the omission or loss of letters. It is incompatible with a rapid style, but gives room for the graceful introduction of remark and sentiment, or any kind, almost, of digressive matter. But, on the other hand, it is highly fictitious; it is the most natural and the least probable way of telling a story......" [88] In Maraimalai Adigal's work, there is no place for different styles as the story is told by only one person and by this he carefully avoids one great disadvantage — 'how can everybody write with both brilliancy and fluency?'

Another "disadvantage of the epistolary method is the enormous strain it places upon credulity. One must assume all the principles to be indefatigable letter-writers, each with an eager confidant, waiting as breathlessly for news as the reader himself. Pamela writes six long letters on her wedding day." [89] This is also avoided by Adigal as his heroine does not write any letter when the circumstances do not permit. For instance, she does not write any letter for a month because of her father-in-law's illness which is followed by his death.[90]

As every letter is written by one and the same person, there is no scope for reader to know what happens on the other side. To compensate this, Adigal makes the heroine summarise the

contents of the letter of the hero occasionally. One such summary appears in the thirteenth letter.[91]

The elements of supernaturalism are also mixed with the story. A 'Devan' punishes the heroine's mother-in-law with a whip for killing a young girl and predicts the heroine's father-in-law that the divine figure of his late daughter will appear three days before his death. The heroine also witnesses the appearance of the Deity and her father-in-law dies according to the prophesy.[92] Again the Deity along with the spirit of her father-in-law appears before her when she struggles to escape from the dense forest and with their help she escapes easily.[93] These two incidents certainly affect the realism of the novel.

Though the novel is not different from others' writings of the period in having supernaturalism and terror, it has its own distinct method of story-telling.

PROF. S. VAIYAPURI PILLAI AS A NOVELIST

S. Vaiyapuri Pillai (1891-1956) is another Tamil scholar whose literary talent found expression in the novel also. It is not known when his novel 'Rāji' was written. It was published only after his death.[94] A few letters in the novel, written by the hero, are dated 10-3-1931 and so on, and it may be presumed that the novel might have been written in the thirties of this century.

There are always obstacles in the path of love and there are two ways to overcome them. The first one is to proceed forward with courage and ignore the obstacles and in the second one, the obstacles on their own move away by the grace of God. This novel is based on the second one.

The incidents are so chosen that they offer ample chance to Nanu, the hero to express his artistic talents. Nearly half of the novel is devoted to describe his ten days' stay with Rāji before he leaves for higher studies.[95] Before and after these ten days, things move fast.

In the sub-plot Gopala Iyengar and his family are portrayed and with Rāji's help his daughter Rukmani gets married.

The love between Rāji and Nānu is portrayed beautifully. Her love for Rangan disappears like a flash of lightning and in a moment of sudden illumination she understands the talents of the hero and his love for her. But the hero's humidity exceeds all limits and at times seems exaggerated. And his behaviour with Rāji even after he knows of her engagement with Rangan, is not much convincing.

Another feature of this novel is its dialogue. It is natural and lively and a greater part of the novel is filled with dialogue. The novelist seems to prefer that the characters should reveal themselves in their own words and deeds and should not be described. Letters also serve to develop the story and through them the happenings in England are revealed.

The novel is readable and deserves mention for its understanding and expression of human psychology.

THE NOVELS OF K. S. VENKATARAMANI: THE NOVELS WITH RURAL AND POLITICAL SETTINGS

Till now the domestic problems were the themes of novels. In other words, the problems that the novels dealt with were in a sense 'personal.' Their range also was limited: In the hands of K. S. Venkataramani, the range was enlarged and during the latter thirties and early forties, the foundations were laid for novels with rural and political settings.

As 'The Literary Guide' describes him, Venkataramani is a "village prose poet." He frames a political programme while he plays the lyre. 'Hailing from one of the ancient villages of the fertile Tamil land, he pines away under the crushing sorrow that agriculture has gradually ceased to engross the land-lord and peasant.' He is an Indian idealist: clear reasoning and obvious sincerity; tranquil charm and boundless human sympathy; idealism is written large in every page of his book.

He is one of the true interpreters of Indian Renaissance. He knew that the divorce of human life from Mother Earth is

surely a great cause of modern unhappiness and thus propagated the slogan "Back to our villages."

For him, the Indian village stands for a great principle. It reflects a great civic ideal and simple form of government. In his 'The Indian Village' (A Ten-year Plan), he explains how the India's culture was preserved from age to age: "In the past, it was our village life that kept our culture pure and intact, the flame steady amidst dustladen gust of wind. Conquest and invasion did not injure us or break the unity of our life.........Coral-like, they stood the tide of time and assured for India cultural unity, continuity and permanance."[96]

Venkataramani 'presents South Indian life both in its traditional, conservative and in its modern, dynamic aspects with convincing sincerity and fascinating power. His studies and interpretations are charged with sympathy, understanding and imagination and they range over a wide and various field.' His pen-portraits are real, vivid and appealing. "Keen in observing the simpler folk, he has an innate leaning towards making the Indian village his anvil on which to hammer all his thoughts into shape. There is a characteristic gait and grace of his pen when it portrays his consuming love for his race, in the language for humour and pathos, so seemingly opposed and yet so strangely akin to each other."[97]

The author wrote both the works 'Murugan, The Tiller' and 'Kandan, The Patriot' in English at first. 'Murugan, The Tiller' appeared in 1927, and 'Kandan, The Patriot' in 1932. The author himself translated the second work into Tamil which appeared under the title 'Kantan-Oru Tēsapaktaṉ' in 1932. Krishna Kumari translated the other one which appeared in 1928, under the title 'Murukan Ōr Vuḷavaṉ.' They were also translated into Telugu.

The novel with the rural background :
'Murugan, the tiller' (A Novel of Indian Rural Life :)

In the novels of the nineteenth century, the rural background coloured the incidents of the novel and to a certain extent, provided reality. In the novels of the early twentieth century

the rural background began to lose its charms and incidents predominated the work. But nobody dealt elaborately with how city life and modernisation affected rural life. It was K. S. Venkataramani who was conscious of the age of transition sang the economic, political and educational problems of his time. In this novel he presented Indian rural life with all its problems.

That India is an agricultural country is stressed in this novel. The condition of the villages of that time is expressed through Ramachandiran thus : " Just see what happens in a village. By direct taxation Government takes one-third of the gross produce, and yet another third goes out in the wake of civilised needs, cloth and kerosine, coffee and sugar, and but one-third is left for the village. The rest we export. We need shelter both from the howling trade-winds of civilisation and the enormous cost of Government. So, we are ill-fed. And the lands don't yield well. A hungry man is no thinker. He does not and cannot plan his future.[98] He has again and again stressed in this novel that modern civilisation and English education are the causes for the downfall of the villages.[99]

He describes how toddy and bad friendship ruined a tiller and how a mirasdar happened to work for a poor salary, selling all his lands for education. By pointing out the defects in modern civilisation and education, he emphasises the immediate need for rural reconstruction and wants the government to bestow more attention on irrigation in an agricultural country. He suggests 'Swaraj' or complete freedom from foreign bondage, as the only solution for removing all our ills.[110] His sympathy for the tillers, who toil and moil in the soil for the whole day, made him dream of a land of which Ramu speaks elaborately in the forty seventh chapter : "I give every one, male and female child, youth and old age, three acres of land and a garden site to build a cottage on. They go with the person for ever under all stress and strife. This inheritance shall be impartiable, inalienable and descendible by primogeniture. This will assure every one a modicum of economic independence and lay the foundations for peace and culture, a life truely and nobly lived. It will eliminate the many sided struggles that range now round the problem of food. The poor will not then need the luxurious

tear of pity of the rich but many like on for ever that simple life nobly which does not ask another, 'Give me my daily food.' I shall slave unto you." [101]

The birth of political Novels:
'Kandan, the Patriot' (A Novel of New India in the making):

Eventhough the Sepoy Mutiny took place in 1857, the earlier novelists did not show much interest on political problems. There are, of course, references to British rule, for and against it; but they stopped here. They concentrated on problems related to home and perhaps they might have thought of reforming the home first of all. This attitude began to change with K. S. Venkataramani.

He began to approach and analyse problems from a new angle. He was a nationalist, fired by patriotism and kindled by great leaders like Mahatma Gandhiji. He was his sincere and faithful follower and was a product of Gandhiyan principles.

Rural reconstruction and political freedom were the two objectives of K. S. Venkataramani. Like his predecessors, he wanted first to reconstruct the village, and wrote 'Murugan—The Tiller' against a rural background with all its problems. He did not ask the British rulers to quit India but pointed out to them their duty as rulers.

But as time passed, his view also changed and he began to think that freedom from foreign bondage was the first thing to be considered. This led him to his second novel. As rural problems dominate in 'Murugan — The Tiller,' the urge for political freedom dominates this novel. References are made to the non-co-operation campaign (1929),[102] boy-cotting of toddy shops and the introduction of 'Khādi' and 'Charkka'[103] which were advocated by Gandhiji as steps to freedom.

The political novels in English began to spring when 'the novelist's attention had shifted from the gradations within society to the fate of the society itself.' In the first stage, the bourgeois was proving itself to be a vital class but was not yet able to take full political power, in the picturesquer novels. In the next step, i.e in the social novels, there was a major shift in

the emphasis. 'Where the picturesque tale had reflected a gradual opening of society to individual action, the social novel marked the consolidation of that action into a political triumph of the merchant class.' And 'so the novelist's attention had necessarily to shift from the gradations within society to the fate of the society itself. It is at this point, roughly speaking, the political novel had its birth.'[104]

In Tamil, the early novelists' aim was to reform society first. They pointed out the evils that prevailed in society and spent their lives to eradicate them. In the second stage, K. S. Venkataramani thought that the whole system must be changed and shifted his emphasis from social evils to the rural reconstruction. In the third stage finding that nothing could be done without political freedom, he wanted it even before rural reconstruction. It was at this stage that the political novel began to appear in Tamil.

Political life is also a part of society and everyone is directly or indirectly connected with the politics of the state. Irving Howe in his 'Politics and the Novel,' defines the political novel thus: "By Political novel I mean a novel in which political ideas play a dominant role or in which the political milieu is the dominant setting though again a qualification is necessary, since the word "dominant" is more than a little questionable. Perhaps it would be better to say: a novel in which *we take to be dominant* political ideas or the political milieu, a novel which permits this assumption without thereby suffering any radical distortion and, it follows with the possibility of analytical profit."[105] In this novel, the political milieu is the dominant setting and it is portrayed beautifully.

Patriotism and the novel: Patriotism or love of country is the basis of all political literature. It is in a way worshipping the earth, above all. "Earth-worship is the one religion that survives all changes, and it means somethings more than man's gratitude to earth for her life giving fruits. It is a living religion because it is in part founded on a less practical, a less capturable emotion than this."[106] As a citizen, everyone has to ask himself "What have I done for you, Motherland, my Motherland?"

Even during times of peace and prosperity, patriotism is a basic requisite. And if it is a period of slavery, the responsibility of the writers is even greater and they have to kindle the patriotic fervour of the masses. What Bharathi did in poetry, K. S. Venkataramani did it in prose.

Lack of unity is the main cause of slavery and this is expressed by Rangan in the novel: "There is a yawning gulf of apathy between the young and the old in this unhappy land, and we lack the thread of a common interest that knits the loose and scattered flowers into a garland of worship for the Mother. We have remained slaves for lack of this single civic virtue, and every generation lives and dies like frogs in a cesspool of their own." [107] He also defines politics as "a generating centre that transmits the energy to the hundred wheels that roll, big and small, each grinding its own share of work, uniting at the end to weave the fine fabric of social life." [108]

He was sure of achieving freedom. "Easily got in the sense that it would be surely got, sooner or later. For, mark me, when a whole nation is struggling with one mind for freedom none can keep it back for long, not even the Gods. A nation's freedom is like the swell of the sea-once it rises, no bunds on the shore, no land-marks, or sand-dunes of repression, can limit it flow," says Kandan.

The novel also deals with the future of the country. In a conversation, after confirming that there will be no difficulty in achieving freedom, Kandan raises this question: "The difficulty is not in getting Swaraj; for we are surely getting it. For ours is now a fight to the finish; to live or die as a nation. The test of our new life is not only in winning freedom but in applying it selflessly and courageously to the freedom of all, even the humblest in the land." In that Swaraj, 'the old system that goes to make the rich richer and the poor poorer will be broken up from its very foundations, and the nation's energy moved along new channels, feeding all the plants and trees alike, so that each may share in and get according to its needs the full benefits of Nature.'

Kandan dreams of a free and prosperous India. He asks 'what is Swaraj worth if it does not mean freedom to everyone

of the three hundred and fifty millions, even the humblest, to grow to his fullest in his own land?' Rajeswari explains the real Indian problem and suggests a solution: "The Indian problem is the problem of the poor who have been kept poor all through the ages. Its vast man-power given by God as a sacred gift to earth is wasted most pitifully like autumn leaves on the roadside suffering a perpectual dust-storm. Swaraj must give this vast man-power both scope and direction and save it from being wasted or exploited." [109]

As he depicts a model community in 'Murugan, The Tiller,' he suggests a five-year plan for the village to make it a paradise on earth. He again stresses the need for rural reconstruction and his plan is this: "Let us consecrate an *ashrama*, an order of men devoted to the Indian Rural Service. All the aids of science, the thoughts of philosophy the blessings of religion, the beauty of arts and literature that make men like gods, I would bring to the threshold of every cottage in scripts that it can understand and in deeds that it can enjoy. Under true Swaraj, every Indian village will be free, autonomous and perfect like an atom that holds in its tiny bosom the whole range of cosmic power." [110]

STRUCTURE

Murugan, The Tiller: It is a truly fascinating and faithful portrait of the social life of the day. He presented it through a powerful story. He had a gift of narrating incidents coherently and attractively. His ability to manipulate a complex plot, to individualise characters and his mastery over the language lend a scene of reality to the novel.

While depicting the rural life of his day, he also created a republic of his own vision, though it seems to be Utopian. He was not only a painter in words but also a real thinker and patriot. The story is flexible enough for the propagation of these ideals.

Plot: 'Murugan — The Tiller,' has a well constructed plot. The three different strands are woven into a harmonious and composite whole. The lives of Murugan, Ramachandiran and

Kedhari are united by one common purpose. One depends upon the other and advances the plot further. Modern education and urban civilisation drive Ramu to clerical service, while the possession of land makes Murugan open a toddy shop. Both Kedhari and Ramachandiran are educated. The former is academic, rural and official and the latter is academic, urban and legal. Though both of them are friends, their approach to the goal is different. In the end both Murugan and Kedhari follow the foot-steps of Ramachandiran. The three episodes are so united that the incidents look homogenous.

The plot also advances convincingly. Markandam is responsible both directly and indirectly for the rise and fall of Kedhari whereas Toppai induces Murugan to open a toddy shop which leads to serious consequences. Both Kokilam and Ponni, wives of Kedhari and Murugan attempt to check their fast life but in vain. The episode of Sita also develops with the main plot but it is loosely connected. The author had a purpose in creating her character. Voluntary distribution of wealth is propagated through her. Like the rivers that mingle with the great and roaring ocean, their lives join the ocean-like of Ramachandiran.

There are four Alavanti River Scenes in this novel representing four different stages of the story. In the first river scene, they talk about Ramachandiran's marriage and his return to his lands. In the second one, they talk about his intention to sell the lands to Periyasami. In the third one the talk is about Periyasami's downfall and Sita's rise to wealth and her plan to buy Murugan's lands. In the fourth one, they gladly exchange views on Sita's distribution of land to all the villagers, three acres per head.

The evolution of Murugan from the position of a cultivator to that of lessee and finally to that of the owner of the land is also described well. His escape from the jail is incredible. He slowly becomes the author's mouthpiece and unfolds his views on life.

The events in Ramachandiran's and Kedhari's lives are narrated with a sustained and dramatic interest. Both of

them come up in their lives by different methods. Ramu rises with his hard work and sincerity whereas Kedhari employs ostentation and mere show. The development of both these characters is appealing and convincing.

There are a variety of scenes with the rural riverside, roaring city streets, revenue offices, courts of law, squalid prison-cells and stately mansion-houses. The incidents and characters are so inter-linked that they seem to be inseparable and helpful in the development of the story.

Kandan, The Patriot: All literature is generally made up of two elements—form and content, and in all great literature the two are inseparable. In political literature, the content becomes more important than the form. In other words "the first aim of nearly all political literature is to get something said, and only the second aim to say it well." The content in political literature not only counts but also weighs and eventhough the author appeals strongly to the emotions, he has also to argue facts.[111]

In 'Kandan, The Patriot' form and content mingle together and appear harmonious. The author concentrates on both, and the novel 'generates such intense heat that the ideas it appropriates are melted into its movement and fused with the emotions of its characters.' The ideas dramatized and presented artistically. Kandan expresses his political views and his future plans for the prosperity of the country in chapter twenty eight, by citing a log of wood as an example. He shows his friends how the log moves smoothly after it is released with a little skill and strength. His thoughts are not given as form of lectures but in the form of lively conversation.[112] What G. D. H. Cole says about form and content is well illustrated in 'Kandan, The Patriot': "Form and content are not two separable things, but only two aspects of the same thing."[113]

The three episodes which constitute the major plot are the episodes of (1) Chokkalinga Mudaliyar and his tillers (2) Rangan and Rajeswari and (3) Sundaram and Saraswathi, 'with Kandan in the background knitting them all into a simple, logical and hormonious whole.'

The many evils existing in the villages where 'the owners of the land merely waste their time and money in council elections, utterly regardless of the welfare of the sons and daughters of the soil on whose joint efforts depends their own social ability' are revealed through the episode of Chokkalinga Mudaliar.

Through the Rangan–Rajeswari episode, 'the author shows how much real service the cultured sons and daughters of India could render in her struggle for freedom, for they alone could bring a sense of fellowship among the masses.'

The episode of Saraswathi shows how an average girl can rise to the level of a great intellect in whose hands according to Kandan, the cause of the country will be safe.

The weaving of incidents is wonderfully done. All the characters and incidents are directly connected with Kandan whose capacity to guide people is well utilised for weaving the events harmoniously.

The story also develops naturally, every 'fresh thought of every chief character of the story advances the action by one decisive step towards the final clash' and this is done realistically. The story develops with the growth of characters and the incidents develop with it.

The place of action and the time of action are also limited in this novel. Manjeri S. Iswaran has pointed out this clearly; "The place of action is chiefly Akkur with its little railway station and little toddy–shop, except for a few hours at Adyar and Egmore at the beginning of the story and at Tranquebar when the events reach a climax with which the story ends. The time covered is only a week; the limited place of action and short time, therefore, are more unified and compact here than in 'Murugan, The Tiller' where the places of action are various and the time–extent about twenty years.[114]

The device of forecasting or giving previews is also utilised to sustain the interest of the novel. The 'screeching of two owls at nights from the lofty ruins of the pagoda of a neglected Sivan–temple near–by' is referred to before the loot of Kariyan

and his men.[115] The physical similarity between Ponnan and Kamakshi is also suggested before the revelation of their blood relationship.[116] Above all, Kandan's dream before his tragic end is most convincing. The appearance of 'a giant figure towering the sky, neither very fierce nor very lovely, but just like a dark and beautiful cloud the broad shape of a man with head and body, hands and eyes, stood from earth to heaven and seemed to bridge the sky with one stride' and his actions well predict his death.[117]

The tragic end is also conceived well. Though his dream predicts his death, 'his death by a chance bullet heightens the sense of tragedy to an acute degree which in the end leaves in us a species of quiet, spiritual hilarity.'

CHARACTERISATION

Murugan, The Tiller: The characters are natural and convincing. Though Murugan remains in the background, he is the hero of the novel. It is the force that emerges from his unseen personality that changes the views and outlook of Ramu. Though thrown into the background and somewhat obscured by the sophisticated souls who plotted for the renaissance of the 'pallees' and 'padvachees' and the dispossessed millions of the earth, Murugan was the true inspirer of Ramu from his boyhood. Ramu saw the simple world of the starving millions through the strange, hollow, rattling eyes, and the trusty and loyal soul of Murugan" says the narrator in the last chapter of the novel.[118] He is a typical Indian peasant, unlettered and unsophisticated, humble and pious, materially poor but rich with the wisdom of the centuries behind him.

The characterisation of Ramachandiran and Kedhari is also skillfully done. Ramu is shy, retiring and meditative whereas Kedhari is flashy, ambitious and adventurous. On Ramachandiran, the author has lavished all his idealism. He is a victim of modern civilisation, the city and the University in the beginning. But time changes him and his philosophy also undergoes a change. He becomes a man of action and represents the highest form of natural religion. He is a true representative of Indian Renaissance and augurs well for the future of the country.

As a contrast to the idealist Ramu, the novelist brings in Kedhari, a pushing, practical and adventurous friend. He 'goes up like a rocket and falls like a stick.' To him his self is the only god and like an axe that pierces through the jungle, he comes up in life and with the same velocity he comes down quickly. His rise and downfall are portrayed realistically.

Among the women characters, the characterisation of Janaki, Kokilam, Sita and Minakshi deserves mention. They are created with different attitudes. Though both Janaki and Kokilam are good natured, the former accepts and obeys her husband without a question, while the latter warns her husband against his luxurious life. Though Sita is portrayed with care, she does not impress the reader much. She is in no way directly connected with the main story and has no role in the development of the plot. This might be the reason for her meagre appearance. Minakshi is created as the very embodiment of adversity whose harshness turns the course of the story.

The minor characters support the major characters creditably. Markandam Iyer, Toppai, Mr. Cadell, Periyasami Iyer and Ponni are in some way responsible for the advancement of the plot and often give colour to both the incidents and other characters.

Like the river scenes in 'Kamalāmpāḷ Carittiram,' the river scenes of Alavanti are also interesting. The author comments on them thus: "No wonder, than that what others reserve for the tea-table, Hindu ladies reserve for their daily river-bath-the exchange of the day's news."[119] The river scene is peopled with all types of feminity, the reformer and the reactionery, the faithful and the faithless, the truth-lover and the scandal-mongers' and plays no lesser part in advancing the plot while commenting on the fortunes of the major characters.

Another feature of characterisation is its use of contrast. The descriptions are minute and wholesome. The contrast between Ramu and Kedhari is strikingly described: "Ramu

always voted for the tiny, emerald-like ripples or the gentle waves on a sleeping sea, that died in ever enlarging circles a peaceful death on the shore. But Kedhari loved only the mighty rollers in the monsoonish hour." [120] In the same way the contrast between Kedhari and Markandam Iyer is thus pictured: "If Markandam was ambitious, it was a skulking ambition that achieved its objects by sly methods. But Kedhari thought that ambition was a caste mark which ought to be worn on the forehead that others might recognise it at a glance." [121]

on the whole, the novel is certainly a successful outcome and sets up a new record in the history of Tamil novel. Mr. Winifred Hill included it in 'The Overseas Empire in Fiction' an annotated bibliography prepared by him on behalf of the Imperial Studies Committee of the Royal Empire Society to guide readers in the choice of suitable books dealing with the overseas British Empire in its various aspects.' [122]

Kandan, The patriot: Though patriotism is to be an attitude of all citizens, all of them cannot serve the country directly. Each serves the country in his own way. "The majority consists of two clearly definable groups. In the first, and the smaller group, are the citizens who in some way or other make public service to the state part of their professed occupation in life. The second, and by far the large group, is composed of the millions of men and women who serve the state not in any public office or employment, but in the faithful conduct of their own private affairs." [123] This is in a free country. If it is a slave country, the responsibility is all the greater.

In 'Kandan, The Patriot,' the author has created both types of characters. Kandan and Rajeswari throw up the kingly career of Civil Servants and directly participate in the freedom movements. But their ways are different. Rajeswari participates in the Civil Disobedience and other movements while Kandan concentrates on village reconstruction. But Rangan serves in yet another way. He asks why he can't serve the poor from the post of a Civil Servant. But Rajeswari does not appreciate his views and compels him to resign his

job to take an active part in the freedom fight. In due course, Rangan realises the truth of her words, resigns his job and becomes a full time worker. All the characters in this novel are patriotic and are from different groups of society. From Civil Servants and wealthy people to poor peasants–everybody is portrayed realistically with a burning spirit of patriotism.

As Ramu is the author's spokesman in 'Murugan, The Tiller,' Kandan is in this novel. "He is a man of deeds, deeds not on groved lines making but deeper the ruts of social life but on lines of pioneering choice of his own. He is a rare soul and a common good for the whole world, like the pure monsoon cloud that rains everywhere for the mere impetuous joy of it". He lives as a patriot-saint and dies as a martyr. He is the one and only source from which all the other characters of the novel get inspiration.

Rangan, from the beginning, is an intellectual, and in fact, it is this intellectual magnetism that draws Rajeswari to him. As Kandan says, 'his birth is a gain to our aching land.'

'Unlike the female characters in 'Murugan, The Tiller,' who are a stay–at–home lot, those in 'Kandan, The Patriot,' are women of action, women who have entered the world to play their part in the building up of India's national unity.' The two important women characters are Raji and Saraswati.

Rajeswari is the feminine counterpart of intellectual Rangan, a selfless and untiring national worker. She is a sincere follower of Gandhiji and is associated closely with Anni Besant. It is his association with her that changes Rangan in the story.

Among women characters, Sarasvathi wins quick appreciation. The first collision on the lovely virgin railway line from Mayavaram to Tranquebar awakens a new impulse in her. It seems to her 'the sacred hour for the crashing of the shell and the bursting forth of a new and active life.' She devotes her time to the uplift of the poor. Kandan has great confidence in her. Though the development of her character seems to be sudden, it is natural.

Even the minor characters, Chokkalinga Mudaliyar, Sundaram, Ponnan, Kariyan and Kamakshi are convincingly created.

This novel seems to have been the source of inspiration for Kalki's 'Alai Ōsai,' a magnificent novel of this century that depicts the political life during the third and fourth decades of this century. The embroys of the characters of 'Alai Ōsai' could be seen in this novel. There is a great resemblance between Rangan and Raghavan, Suri and Kandan; Tarini and Raji; and Sita and Sarasvathi. Kalki also utilised the device of physical similarity in his novel. In 'Kandan, The Patriot' the similarity is between Ponnan and Kamakshi, the two minor characters. But Kalki shows such similarity between two major characters–Tarini and Sita in 'Alai Ōsai.'

STYLE

Another distinguishing feature of these novels is their sensuous and logical style. To Venkataramani every word is pregnant with meaning and has a special significance. The metaphors and similes are his own. They are quite natural, and are used properly. They have a close association with the lives of the characters who use them.[124] They also help to build up a rural atmosphere of the novels.

K. S. Venkataramani is really a prose poet and what C. R. Reddy calls about him, 'Keats of prose', is true in every sense.

Thus, Venkataramani's novels contributed new themes to the Tamil novel and widened the range of vision. He was the pioneer in the field of creating novels with political and rural settings and it is his success that made others enter this unearthen field.

CHAPTER V

THE AGE OF KALKI: THE NOVELS OF KALKI

With the emergence of Kalki, the Tamil literary world witnessed the dawn of a new era. With masterly descriptions, well conceived structures and life-throbbing characters he created novels of immense beauty and reality. He was conscious of his double responsibilities-to divert the readers' mind from reading detectives to sociological novels and to enrich the novel form by introducing new themes and techniques. His success was prodigious and encouraging.

His life and work:

R. Krishnamurthi (1899-1954), popularly known as Kalki, was born in 1899 at Puthamangalam, a village near Mayuram. He studied at the Municipal High School, Mayuram. While he was a student at the National College, Tiruchi, he took part in the non-cooperation movement in 1921 and was imprioned. After that he was sent to prison twice in 1931 and 1940-for participating in the freedom struggle.

He began his journalistic career as a sub-editor in 'Navasakti.' It was edited by the great Tamil Scholar Thiru Vi. Ka. He later worked for some time in 'Vimōcaṉā', a Tamil periodical run by C. Rajagopalachari, from Tiruchengode Gandhi Ashram to spread the cause of prohibition. By about 1930, he joined 'Āṉanta Vikaṭaṉ,' a Tamil weekly, and made it popular by his humorous writings and serialized fiction. On August 15, 1941, six years before Independence, he started the weekly 'Kalki.'

He took a leading part in all the literary movements of his time. He was the Founder-President of the Tamil Writers' Association and encouraged young writers. As a great admirer of Poet Bharathi, he was instrumental for the raising of the 'Bharati Mantapam' at the Poet's birth-place, Ettaiyapuram. He also took part in raising a memorial for V. O. Chidambaram Pillai.

He was also a discriminating connoisseur of music and dance, and his name will be ever remembered by the lovers of 'Tamil Isai.' His criticism of music, dance and drama was published under the pen-name of 'Karnatakam.' (Longoolan, Tamil Magan, Vivasayi, Tamil Theni, Yaman, Raki and Agasthiyar were his other pen-names). He also composed some poems which are simple to read, easy to comprehend and pleasant to recite.

He died on 5th December 1954.

Kalki and his Social Novels :

Kalki contributed about thirty-five volumes of novels, short stories, essays, literary criticism, translations and the like. One of his earliest short story collections appeared in 1931. His historical novels 'Pārtipaṉkaṉavu' (1941-43), 'Sivakāmiyiṉ Sapatam' (1944-46), and 'Poṉṉiyiṉ Celvaṉ' (1950-54) earned for him a great name. He was a sincere follower of Gandhiji and his work on him, 'Māntarukkuḷ Oru Teyvam' is outstanding.

Kalki began his literary career as a short story writer, and his taking to novels was accidental. His 'Kaḷvaṉiṉ Kātali' was intended originally as a film script with dramatic scenes and situations. When it could not be produced as a film, Kalki published it as a novel.[1]

Kalki's first social novel 'Kaḷvaṉiṉ Kātali' appeared in 1937-38 in serial form in 'Āṉanta Vikaṭaṉ' and in book form in 1938. It centres on the life of Muthaiyan and Kalyāni, the former turned into a dacoit and the latter clinging to the memory of Muthaiyan even after she has married another man. In this novel, Kalki tried to change the mind of his readers from the imaginary world and a wonder land of detectives to a real world they lived in. To Kalki goes the credit of making a thief the hero of his novel and depicting the ups and downs of his life with sympathy and understanding. The novel spoke eloquently against economic inequalities and the position of women in society. Another aspect of the novel is its lively style, which is one of the author's outstanding contributions to Tamil writing.

Tamil style steds its enormous colloquialism and immense grammatical mistakes, and became a simple and readable in the hands of Kalki.

Kalki's second novel 'Tiyāka Pūmi' appeared in the years 1938-39 in the same weekly in a serial form. It was also intended originally as a film script and was later published in a serial form.

The novel portrays realistically the cruelties to a woman. Savitri, the heroine, suffers under her step-mother in her father's house and later in her husband's home under her avaricious mother-in-law, pompous husband and indifferent father-in-law. She is driven out of home mercilessly when she is pregnant, and her bitterness becomes revengeful. She becomes rich, and when her husband files a suit for the restitution of conjugal rights, she is willing to give him maintenance allowance rather than to live with him. But the Court orders her to live with him. She prevents it by going to the jail for taking part in National Freedom struggle.

The political and social events of his day are also portrayed in the background. The heroine's father travels all over the state advocating 'khadi,' prohibition and the country's freedom. Though born in a high caste, he stays in a village among people of low caste, and reconstructs it by his unflagging labour of love. The story is well constructed. The elements of surprise he introduces to sustain the interest of the story and his transparent style also add to the charm of the novel.

His other novel 'Cōlaimalai Iḷavaraci' (1947) presents his skill in presenting two different periods side by side with a single hero. The beginning of India's slavery and the days of struggle for freedom beautifully portrayed.

Among Kalki's novels 'Alai Ōcai' (1948-49) deserves special mention. It originally appeared in the magazine 'Kalki' during 1948-49. The author's craftsmanship in building his theme against the background of the country's political history is seen in this novel also. If Thanjavur District is the background of 'Kaḷvaṉiṉ Kātali,' 'Alai Ōcai' has the entire stretch

of India as its background. Moreover 'Kaḷvaṉiṉ Kātali' has only a few characters, while 'Alai Ōcai' has more than thirty. Apart from large canvas, made possible by author's variegated experience, this novel is remarkable for its delineation of character and atmosphere.

The story deals with the life and tragic death of Sita. Raghavan who loves Tarini marries Sita, thinking that Tarini is dead. His sudden and unexpected meeting with Tarini results in the desolation of Sita's life. She becomes a sincere and faithful follower of Gandhiji and dies on hearing his assassination.

In this novel, the history of the Country's struggle is projected in the background. Gandhiji's adoption of non-violence, the revolutionary plans of the socialists, and the post-Independence Hindu Muslim riots–Kalki merges them all into the texture of his novel. One notable point is that the atmosphere and characters, without being in conflict, complement each other. Though the author takes up contemporary life for treatment, the novel retains its quality of literary permanence.

'Makuṭapati' (1942), 'Poymāṉ Karaṭu' (1950), 'Tēvakiyiṉ Kaṉavaṉ' (1950), 'Apalaiyiṉ Kannīr' (1947) and 'Puṉṉai-vaṉattuppuli' (1952) are his other social novels. His 'Mokiṉit-tīvu' (1949-50) is Utopian in concept. As he was writing 'Amara Tārā' in Kalki' he expired, and it was completed by his daughter Ananthi with the aid of the notes left by him.

Kalki and Serial writing

All Kalki's novels first appeared in serial form either in 'Āṉanta Vikataṉ' or in 'Kalki.' So all the characteristics of serial writing are found in his novels.

There are two opinions about serial writing. While some think that there are no literary values at all in serial writing, some other feel that it is possible to use it effectively. "Serial interest is merely continuing interest in a person or in the situation of a person, and is as natural as curiosity or friendliness," says Margaret Culkin Banning.[2] For the failure of a serial, she finds fault neither with the critic nor with

the reader but with the writer himself. She says that writers have not regarded the production of serials, as an art, nor even as a highly respected craft and they always have been the step-children of the novelist. She further points out of the novelist's mentality who feels that the book that he cannot or will not have serialized as his own brain child and the story which he intends primarily for serial sale and its rewards as the child of the editor.[3] To her both serial writing and writing a book are the same and the literary quality is important. 'Write about people' is her only advice and the writer's duty is to make the people come true. In conclusion she points out one advantage of this form of writing thus: "If a writer knows in advance that his story will be approximately ten thousand words, he can plan and outline his story so that it has balance, so that its beginning is not disproportionately long or its ending as abrupt as a push in the back. He can and should distribute his story well, keep it from struggling, dispense with all padding."

According to C. Weygandi, serial publication often forces on a novel, conditions inimical to its art.[4] According to Thomas H. Uzzell, confirmed serial writers are generally hopeless as authors of good novels.[5] Pearl S. Buck while revealing her own literary experiences admits that it would be impossible for her to write a serial first and then make a good novel out of it, She further says that novelists generally are not serial-minded and the magazine-reader is never the same as the novel-reader,[6]

There is truth in both opinions and Kalki's novels reflect both of them. The characteristics of 'Journalistic' and serial writing could be seen there. Each instalment is complete in itself and provocative of further reading of the story. The themes of 'Apalaiyiṉ Kaṇṇīr' 'Puṉṉaivaṉattuppuli', and 'Tēvakiyiṉ Kaṇavaṉ' are not serious. They provide entertainment without any effort on the part of the reader. They were written just for the journalistic purpose and for those who wanted to spend time by reading something or other. But it must also be admitted that some of his novels are above passing journalistic qualities, and have real literary merit. 'Kaḷvaṉiṉ Kātali', 'Tiyāka Pūmi' and

'Alai Ōcai', in spite of a few features of a serial like the ending of each instalment in such a way as to provoke further reading of the story, physical resemblances, and unexpected turning points, deserve mention for the depiction of reality in characteriation and incidents.

Moreover he himself was the editor of the weeklies in which his novels were serialized and so there was nobody to guide or control him. He wrote freely in his own way, expressing his views and thoughts.

He also felt it his responsibility to increase the number of novel readers and to popularise the novel form. To succeed in his twin aims, he utilised serial writing as a powerful vehicle without which he could not have attained such success. In his hands not only the novel form but also serial writing became popular.

STRUCTURE

E. Muir, in his 'Structure of the Novel', describes the structure of only the types of novels namely the novel of action, the novel of charecter and the dramatic novel. In the novel of character, the development of character is important whereas in the novel of action all events are focussed on the main action. The structure of dramatic novel lies in the enrichment of dialogue and dramatic action.

Many of Kalki's characters are 'flat' and so most of his novels fall under the category of 'novels of action.' Only in the character of Muthaiyan in 'Kaḷvaṉiṉ Kātali' and Raghavan in 'Alai Ōsai', there seems to be slight change in the development, but that is not enough. All characters move along with actions and the arrangment of actions gives the novels a structure.

The structure of his novels may be classified into four types.

(1) In the first place, 'Apalaiyin Kaṇṇir', 'Poymaṉ Karaṭu' and 'Puṉṉaivaṉattuppuli' may be considered. These three novels begin and end with a conversation between the

author and a character. In the middle, the story is retold by the author. 'Apalaiyin Kaṇṇir', may be analysed, for example:

Pages	*Story*
1 — 3	Conversation between the novelist and Sivaraj, the hero.
3 — 28	The novelist retells the story after hearing it from Sivaraj.
28 — 42	Past events (flash back).
43 — 75	the story (continuation of p. 28),
75 — 78	a discussion between the novelist and Sivaraj about the end.

(2) 'Tēvakiyin Kaṇavan' and 'Amara Tārā' develop in another way. In these two novels the main characters Krishnaswami and Indumati narrate their own stories in the first person singular. Explaining their present position in the beginning they go to their past history in the middle and continue with the present in the later chapters. 'Tēvakiyin Kaṇavan', for example, may be analysed thus;

Pages	*Story*
9 — 11	The meeting of Kitta and Devaki.
12 — 49	Kitta recalling past events.
49 — 100	Events after seeing Devaki.

(3) The novelist himself narrates the whole story from the beginning to the end in his own words in 'Tiyāka Pūmi', 'Alai Ōcai', 'Kaḻvaṉiṉ Kātali' and 'Makuṭapati'. He is present in each and every scene and explains the whole story to the reader. 'Makuṭapati' may be analysed thus:

Pages	*Story*
5 — 6	The calmness in the city of Coimbatore.
6 — 24	The reason for it and the following events.
24 — 29	The Hero remembering his first meeting with the heroine.
30 — 205	The continuance of the main story.

(4) The structure of 'Cōlaimalai Iḷavaraci' is different from all these. There, the novelist excellently combines two stories—one that happened in the nineteenth century and the other in the twentieth century—side by side. The same characters appear in both the stories, but under different names. The actions are not the same, but alike. One story happens in the 19th century when the foreigners were trying to establish their rule and the other in the 20th century after the foreigners established it. The author combines the two stories in such a way that no interest is lost. The outline of the structure may be analysed thus:

Pages	*Events*
1 — 8	Dramatic opening where Kumaralingam, the hero concentrates in removing a blade from the rails.
8 — 18	The reason for his action.
25 — 68	19th century events.
69 — 86	20th century events.
86 — 115	19th century events.
116 — 120	20th century events.
121 — 129	19th century events.
129 — 177	20th century events.
177 — 181	19th century events.
181 — 189	20th century events.
190 — 203	19th century events.
204 — 231	20th century events.

This type of structure, is complex and Kalki attains phenomenal success as he handles this with skill and power.

Plot: "A novel should give a picture of common life enlivened by humour and sweetened by pathos. To make that picture worthy of attention, the canvas should be crowded with real portraits, not of individuals known to the world or to the author, but of created personages inpregnated with traits of character which are known. To my thinking, the plot is but the vehicles for all this.........," says Anthony

Trollope.[7] Kalki's novels are crowded with real portraits painted through plot. The beginning, the ending, the means he uses to sustain interest, and the period in time of the story, while shaping the plot of Kalki's novels, also help to make that picture worthy of attention.

The beginning: The beginning of Kalki's novels makes the reader enter his created world and understand the theme and character, as it is the first revelation of theme and character,[8] His novels begin at the right place and help to sustain the interest of the reader.

The beginnigs of Kalki's novels may be classified as follows :

(1) Beginning with a rural description.

(2) Beginning with a main character narrating his story.

(3) Dramatic opening or beginning with some remarkable action.

(4) Beginning with a conversation between the author and a character.

(1) 'Kaḷvaṉiṉ Kātali', 'Tiyāga Pūmi' and 'Alai Ōcai' begin with a rural description of a village,[9]

(2) 'Tēvakiyin Kaṇavaṉ' and 'Amara Tārā' begin with the narration by the main characters. Krishnaswami, on seeing Devaki in the Tenampet exhibition, flashes back to the past events, which have happened some twenty five years ago.[10]

(3) Two of his novels begin with dramatic actions. In the dramatic opening, the novelist is "allowing his characters to display themselves, and later adding whatever else is necessary in his own account of them."[11] 'Cōlaimalai Iḷavaraci' begins with a revolutionary removing the blades of the rails in order to subvert a train,[12] and 'Makuṭapati' his other novel, begins with the 'Satyagraha movement' in Coimbatore and a patriot's effort to seek shelter.[13]

(4) Some of his novels begin with a conversation between the novelist and a character. After this conversation, the whole story is narrated by the author, 'Apalaiyin Kaṇṇir' has an opening of this type where the conversation is very lively.[14]

Any beginning should kindle the reader's curiosity and lead him on to the successive actions. The beginnings of Kalki's novels serve this purpose wonderfully well.

The endings : The endings of Kalki's novels serve to complete the construction. They also leave the reader with a sense of fulfilment as the ending is on intrinsic part of the plot and it is its primary duty to leave such an impression.

Some of his novels end in the conventional way, i.e. either in a marriage or in a death. 'Kaḷvaṉiṉ Kātali' and 'Alai Ōcai' end with the deaths of Muthaiyan and Sita respectively whereas 'Makuṭapati' and 'Poymāṉ Karaṭu' end in a happy marriage. 'Tēvakiyiṉ Kaṇavaṉ' ends with the wishes of Krishnaswami for the happy life of Devaki and her family. In 'Cōlaimalai Iḷavaraci' the heroine becomes a lunatic and the hero an ascetic.

Though 'ending with death' is conventional "it should not be used unless the plot demands it".[15] Muthaiyan, in 'Kaḷvaṉiṉ Kātali', is charged with many crimes—with escaping from the lock-up and with robbery—and so it would be impossible, improbable and above all it would against social order to make him live happily. The incidents which lead to Sita's death—the suspicion of her chastity by her husband and Lalita, her devotion to Gandhiji and his tragic death—are woven convincingly.

All Kalki's novels end in one of the three ways:

(1) Ending with the characters' words: 'Tēvakiyiṉ Kaṇavaṉ' and 'Amara Tārā'.

(2) Ending with the author's conclusion in the first person: 'Poymāṉ Karaṭu', 'Apalaiyiṉ Kaṇṇīr' and 'Puṉṉaivaṉattuppuli'.

(3) Ending with the words of the omniscient story-teller: 'Alai Ōcai' 'Cōlaimalai Iḻavaraci', 'Kaḷvaṉiṉ Kātali' and 'Makuṭapati'.

The concord between the beginnings and endings is also to be noted: 'Makuṭapati' ends in the same place where the lovers met for first time. 'Alai Ōcai' pictures the Rajampet Post Office in the beginning as well as in the ending. 'Tēvakiyiṉ Kaṉavaṉ' begins with a confusion and ends with the confusion resolved. 'Poymāṉ Karaṭu' 'Puṉṉaivaṉattup-puli' and 'Apalaiyiṉ Kaṇṇir' begin and end with the same conversation.

In all these beginnings and endings, there is one thing which is common: in one way or the other, all of them begin with a problem and end with the problem solved. But 'Alai Ōcai' begins with a leisurely but lively conversation between the village post-master and the runner both of whom feel happy about the daily visit of Lalita to the post office.[16] The novelist recalls the conversation at the end and makes his character talk about it.[17]

For a good plot, the ending "of a novel or a story must artfully convey to the reader an impression of the entire work, and therefore must casually mention something about those whom are already presented".[18] Kalki himself accepts this.[19] In the last few chapters of 'Alai Ōcai' and in the last few pages of 'Poymāṉ Karaṭu', 'Kaḷvaṉiṉ Kātali' 'Puṉṉaivaṉattuppuli', 'Apalaiyiṉ Kaṇṇīr', and 'Makuṭapati' he refers to all the characters. Only two things remain unsolved in 'Alai Ōcai'—the complaint of the hero's mother against Tarani[20] and the anonymous letter addressed to Tarani.[21] Apart from these two, all other details are given in the end.

A twist in the end is a favourite device of Kalki. When the incidents in 'Alai Ōcai' lead to Surya's marriage with Tarani, the novel ends unexpectedly with the marriage of Tarani with Raghavan. In the same way, Kalki gives a twist in the endings of 'Puṉṉaivaṉattuppuli' and 'Tēvakiyiṉ Kaṉavaṉ.

The sustenance of interest: Between the beginning and the ending the novelist has to develop his story with many events which have to sustain the readers' interest. Kalki uses suspense, some psychological effects, and a few characterisations to develop his plots. While helping to sustain the readers' interest, they also form a part of the structure.

Tarani and Razia Begum are two characters in 'Alai Ōcai' who sustain the story's interest by their actions. They are not introduced directly in the story. Tarani's photograph is displayed first on the hero's table.[22] Then a letter written by her to Raghavan is brought to the readers' notice[23] and only after that are heard a few words about her from Raghavan's mother.[24] Though many interesting things are said about her in the first part of this great novel, she appears only in the second part of the novel.[25]

In the same way, another interesting character — Razia Begum is introduced by Sita's mother, for the first time.[26] She is a bundle of emotions and at times her actions strike everybody with wonder. She helps Rajammal, the heroine's mother, with two thousand rupees and a diamond necklace at one place, and appears with a knife in her hand at another. She hates men and requests Sita to set her free from their cruelties. She kills Vinayagarao Madongar of Rajanipur State and follows Sita everywhere. All her actions seem to be terrifying at one time and astonishing at another, but her story makes everybody pity her.

'Who is Tarani?' 'Who is Razia Begum?' 'What is the relationship between them and the heroine Sita?' 'What happens next?' These questions tickle our curiosity. The proverb 'first impression is the best impression' is not applicable to his novels. The first few words about Tarani from Raghavan's mother in 'Alai Ōcai,'[27] and about Muthaiyan on the banks of the tank in 'Kaḷvaṉiṉ Kātali'[28] prove this.

In some of his novels the interest is sharpened by keeping the relationship between the characters unrevealed. The relationship between Sita and Tarani, in 'Alai Ōcai' is an instance. In 'Makuṭapati,' Karkkodakkavander plays the part

of villain and in the climax scene, where he tries to shoot Magudapati, their relationship — father and son — is revealed.[29] In 'Punnaivanattuppuli,' the 'dead' husband returns at the end. The car driver is none but the constable in 'Poymān Karaṭu.'

A different type of suspense is utilised in 'Poymān Karaṭu.' "There happens one terrific murder but nobody dies and one fire accident with nobody injured." [30] The murder case is developed convincingly and Sengodan, the hero himself accepts the murder charge. With the solving of this case, in the last few pages of this novel, the plot gets completed.

In 'Tēvakiyin Kaṇavan,' the suspense about relationship is used in another way—just for amusement. Devaki, her father and her husband, making fool of the hero by their invented stories—is the theme of the novel. The events are so arranged that Kalki achieves success through a simple devise or technique in structure. In the same way, the helpless lady with her sister, in 'Apalaiyin Kaṇṇīr,' appears in various places with many names and stories which are nothing but pure lies. The hero marries her and the story comes to an end.

'Kaḷvanin Kātali' and 'Cōlaimalai Iḷavaraci' are the two exceptions. In the first, the love between Muthaiyan and Kalyani makes for all movement and in the second the double-plot construction plays a prominent part. By narrating the two stories side by side in 'Cōlaimalai Iḷavaraci,' the novelist keeps the readers' interest sustained. The chain-like events and the author's powerful style combine to construct a well-developed structure.

Some psychological effects also help Kalki to develop an organic structure. 'The bewilderment of hearing the sound of the waves of the sea' is one of them and he develops this marvellously through Sita in 'Alai Ōcai.'[31] Surya considers this hearing the sound of the waves as some divine power and as an indicator of great dangers. Whenever she hears the sound the story takes a turn. Kalki is very fond of this device and names this great novel 'Alai Ōcai' or 'The Sound of the Waves.'

Time-factor : The time of action differs from novel to novel. In 'Alai Ōcai' it is nearly two decades, whereas it is only a matter of a few days in 'Tēvakiyin Kaṉavaṉ.' In 'Cōlaimalai Iḷavaraci,' the first half covers only a day while the second half covers more than a year. Kalki marks the passage of time in many ways. Sometimes he merely shows the calender[82] sometimes he refers to the year in which the incidents take place,[83] or directly makes a statement like 'two years have passed away......[84] The first part of 'Alai Ōcai' ends with Sita's marriage with Raghavan, the second part begins with their child of two years and a half and the third part shows the child as school-going.

All these devices make for exactness and creates the willing suspension of disbelief in the minds of the readers.

View-point and method of telling

Kalki, in all his novels, chooses four methods to tell his stories ;

(1) As a story teller, he himself tells the stories in 'Kaḷvaṉin Kātali', 'Alai Ōcai' and 'Makuṭapati' and 'Tiyāka Pūmi.'

or (2) After a preliminary conversation with a character. he himself continues the narration of the story as in 'Apalaiyin Kaṇṇir', 'Poymāṉ Karaṭu' and 'Puṉṉaivaṉattuppuli.'

or (3) As an omniscient creator, he combines two stories — one that happens in the 19th century and the other in the 20th century — and narrates them side by side in 'Cōlaimalai Iḷavaraci'

or (4) Some of the characters themselves tell the story in the first person as in 'Amara Tārā' and 'Tēvakiyiṉ Kaṉavaṉ'. (Internal view-point).

While writing of his novel 'Madame Bovary' Gustave Flaubert stresses the point that "the artist must be in his work as a God in creation, invisible yet all-powerful and that they must sense him everywhere but never see him."[85]

But in all his novels, Kalki appears in some place or other directly criticising either his characters or predicting the future. This is an advantage of the narrative or epic method. There, 'the author like the muse, is supposed to know everything; he can reveal secret springs of actions, and let us into events in his own time and manner. He can concise, or diffuse, according as the different parts of his story require it.'[86]

At times, the novelist accompanies the character and encourages in a critical situation. When Semba, in 'Poymāṉ Karaṭu' notices that somebody is trying to take her lover's money, the novelist crosses his boundary as a story-teller and encourages her to save the hidden treasure: "..........One fellow put off the light and went away, Another fellow dug fast and took a copper pot from the pit. Oh, Semba! The time has come. Go! Go without fear into your lover's hut and save the money. Don't be afraid. Go! Go.........."[87] He encourages Sengodan in 'Poymāṉ Karaṭu' in the same way when he notices 'Esraj' who tries to plunder all his money.[88] Sometimes, the novelist becomes one with the character, instead of being merely a companion and uses the first person 'I': On seeing somebody digging the floor, Semba doesn't know what to do. "......How to interrupt this! Shall I shout or shall I frighten them by going into the hut like a ghost with dishevelled hair? or ....Oh! I hear somebody's voice at a distance. Yes. Has God sent *me* help at this juncture? Whoever it may be. They are coming at the right time......"[89]

Sometimes the novelist leaves off the characters for a long time and remembers them with an excuse: "......We have abandoned our heroine Sentiru for a long time. The readers may be in distress about her. But in this story—don't forget that this is merely a story—many things happen at the same time and they have to be retold only one by one ...."[40] He brings to our notice Abirami[41] in 'Kaḷvaṉiṉ Kātali' in the same way.

The novelist, in some instances, performs the actions first and requests his readers to go back for a while for fuller information. After Sivaraj in 'Apalaiyiṉ Kaṇṇir' has been beaten

severely in a house, the novelist writes as follows: "...... There were reasons that led to this terrible event. Before continuing the story, we must know them ...."[43] He disconnects the conversation between Pankajam and Magudapati in the middle and begins to recall the past. "......... To continue the conversation further, we must go back to the time of Magudapati's arrest and the events that followed......"[43]

In some places, while describing an event, he brings to our mind another event which happens at the same time in some other place. He brings to our mind the conversation between Chinnamuttukkavandar and Pankaja even as the conversation between Sengodakkavandar and Semba in 'Poyman Karatu' is going on.[44] While Magudapati is talking about the priest, Kalki tells us what happened to him at Kunoor.[45]

Kalki is fond of leaving the character in the climax scene and going off to another subject. Muthaiyan accepts two thousand rupees in order to take revenge on Kalyani and enters her house through the roof. There he meets Kalyani unexpectedly. At this critical juncture Kalki makes him stand before Kalyani for hours together, and starts explaining what happened after Kalyani's marriage.[46] In the same way Muthaiyan escapes from jail, reaches his home and notices the lock. This is in page sixty two. The continuation of this action, and his beginning to wonder about it on page seventy one. Sita, in 'Alai Ōcai' falls into the river from the boat and is struggling for life.[47] The novelist leaves her there and continues only after giving an account of Raghavan's life.[48] He makes Magudapati stand before Karkodakkavandar who is having a rifle in his hand, ready to shoot and continues only after a description of the heroine's distress.[49] We come across many such instances in 'Cōlaimalai Iḷavaraci' in several instances.[50]

Sometimes the novelist assumes the role of a soothsayer. In 'Kaḷvaṉiṉ Kātali,' the hero Muthaiyan leaves his sister saying that he will return in a minute. The novelist comments thus: "............Abirami! Oh, poor Abirami! Don't think that your brother will return in a minute. He will not come back. Hereafter God is your only companion............"[51] The

novelist interjects in the same way on Surya's promise to Sita to fulfil her desire to see Gandhi.[52] There are also several other instances of this kind.[53]

While writing the tragic part of the novel 'Alai Ōcai' the author observes: "........... I feel rather distressed to write this chapter. My heart aches and my hands move back. Anyhow I must write. It is my duty to complete this......"[54] He turns a philosopher in such places and tries to satisfy himself and his readers.[55]

In some places, Kalki narrates his story as an omniscient author, in some places observes his characters, in some places criticises them, in some places acts as a guide or companion, and in some places becomes one with them. What has been said about Jane Austen's view point by Andrew H. Wright applies to Kalki also: "In relation to her novels Jane Austen stands sometimes cooly apart—as apparently (and just pretendingly) objective as the Chaucer of the 'Troilus' at the opposite extreme, she sets down in *Propria persona,* in the centre of her works with quite as much self-consciousness as the Thackeray in 'Vanity Fair.' She is by turns omniscient and ignorant, humble and sententious, direct and oblique, the dramatist and teller of tales."[56]

The Indian struggle for freedom formed the subject-matter of most of his novels. "The most important thing in a work of art is that it should have a kind of focus, i.e. there should be some place where all rays meet or from which they issue"[57] and all the rays in Kalki's novels are focussed on the struggle for Independence. Though all his characters and their actions are focussed on this great aim, he does not forget the art of fiction also. The beginnings, endings, climax scenes, view-points, dialogues and descriptions are combined in such a manner that his novels have what in referring to Forster's novels Virginia Woolf calls "the single vision."[58]

CHARACTERISATION

The presentation of characters:

Kalki's characters are built up by their own words and deeds, the impression they make on other characters and by the author's words.

Like Dickens, Kalki also uses select description of dress and other peculiarities to indicate the type of character. For example, the red-striped banian of Manoharan in 'Puṉṉaivaṉattuppuli' points to his wicked heart,[59] while the dress of Karwar Pillai in 'Kaḷvaṉ'ṉ Kātali' reveals his behaviour as a wolf in sheep's clothing.[60]

In the novels where the view-point is external, the story-teller himself describes the characters. Like Henry Fielding, who beautifully describes Miss Sophia Western in 'The History of Tom Jones,' Kalki introduces Sita in 'Alai Ōcai,'[61] attractively. Many of Kalki's characters are introduced this way.

Like George Eliot, Kalki also analyses the qualities of his characters. After a brief description of Karwar Pillai in 'Kaḷvaṉ'ṉ Kātali,' he discusses his qualities.[62] Tarini,[63] Vasantha,[64] and Bangarusami Naidu are also introduced in the same way. Though T. G. Thackery is dissatisfied with this method on the ground that it is just like a painter standing beside his canvas delivering a lecture,[65] Kalki does this in his novels and in spite of the discussions, the main thread of the story remains unbroken.

The behavioristic or the dramatic method allows "the receptor to form his own conclusion, which are firmer and seem more real than any given to him by the author. This sense of self-activity also draws the receptor more fully into the flow of the tale."[66]

Kalki has utilised this method. He introduces Amaranathan, Pattabi and Suriya in a conversation in 'Alai Ōcai,'[67] 'Kaḷvaṉ'ṉ Kātali' begins with Muthaiyan's jump into a pond. Senthiru, the heroine of 'Makuṭapati,' is first introduced in her words, and then the novelist describes her physical appearance.[68] Humour is created through Sengodan's behaviour in a cinema theatre in 'Poymāṉ Karaṭu'[69] and the heated exchange between Padmalochana Sastri and Parivirajaka Sarma in 'Alai Ōcai.'[70]

Raghavan's love for Tarini, his change-over from Tarini to Sita, his suspicion of Sita's chastity and his disgust are revealed in his own words and actions in 'Alai Ōcai.' Sita's

excellent characterisation follows the same method. Her firmness in fighting for the right cause and her love for Gandhiji are well portrayed.

His other novel 'Cōlaimalai Iḷavaraci' is full of action. The story begins with an action of the hero and continues with one action to the other with little narration. 'Makuṭapati' follows the same pattern.

Though there are lengthy descriptions of Danaraj, Sivaraj and Durairaja in the beginning of 'Apalaiyin Kaṇṇīr,' the rest of the story moves with their actions and speeches.

Minor characters are also drawn in the same way. There is not even a single character who is only described by the author without being allowed to reveal himself through his own action. Kittavaiyer in 'Alai Ōcai,' Tiruchitrambalam Pillai and Panchanadam Pillai in 'Kaḷvaṉiṉ Kātali,' Periyannan and Pankajam in 'Makuṭapati' and Rajmohan in 'Puṉṉaivaṉattuppuli' are some examples.

(4) Characterisation is also done in terms of what other characters say and feel about them. The impact of one personality upon another continues in all his books to be an important method of building up a character.

Some of the characters are introduced for the first time through others' mouths. Lalita in 'Alai Ōcai',[71] Manoharan in 'Puṉṉaivaṉattuppuli,'[72] Muthaiyan in 'Kaḷvaṉiṉ Kātali,'[73] Razia Begum in 'Alai Ōcai' are thus introduced. In all these cases, the first impression is created by other characters, whether they are correct or not.

Tarini, one of the major characters of 'Aalai Ōcai' does not appear in the whole of the first part of the novel. Her name is first mentioned in a conversation between Raghavan and his mother. Then her identification is made through a description of her photograph. Only in the second part of the novel does Tarini appear.

Kalki uses letters also to indicate what one character thinks of the other. He makes use of this technique in

'Alai Ōcai' elaborately. The friendship between Sita and Lalita, the incomprehensible obedience of Pattabi to his mother, Surya's estimate of other characters, Lalita's views of her husband, Raghavan, Surya and Tarini are revealed through various letters.

In some instances, the novelist himself reveals what one character thinks of the other. Kittavaiyer's incredibility on hearing how Rajam has received two thousand rupees in 'Alai Ōcai,'[74] Sivaraj's disregard for Danaraj in 'Apalaiyiṉ Kaṇṇīr,'[75] the reaction of Chandra Sudan's friend on hearing his decision to marry a widow in 'Puṉṉaivaṉattupuli'[76] are revealed by the novelist.

Thus he uses all the methods together or separately and the outcome is characterisation that is colourful, attractive and convincing.

The characters of Kalki are interesting in many ways. They interest us first because of their closeness to actual life. Many of them interest us because of their adventures during the freedom struggle, while some rural characters like Semba, Sengodan, Muthaiyan, Kalyani and Abirami interest us because of their basic innocence.

Kalki's characters belong to the middle class. Like Fielding and Dickens he is also remarkable for the number and variety of characters taken from all types of middle class society. The number of characters in 'Alai Ōcai' is more than thirty and he handles them all with a consummate ease and artistry.

Though Elizabeth Bowen says that "the ideal novel is without flat characters,"[77] many of Kalki's characters are 'flat' rather than 'round.' Only in the case of a few major characters–Savitri in 'Tiyāka Pūmi,' Sita in 'Alai Ōcai,' and Muthaiyan in 'Kaḷvaṉiṉ Kātali' the novelist builds up gradually. Almost all his minor characters are 'flat.'

Heroes and other major male characters; "In literary fictions the plot consists of somebody doing something. The somebody if an individual, is the hero, and the something

he does or fails to do is what he can do, or could have done, on the leval of the postulates made about him by the author and the consequent expectations of the audience. Fictions, therefore, may be classified, not morally, but by the hero's power of action, which may be greater than ours, less or roughly the same."[78] Sometimes they are superior to us, sometimes equal and sometimes even inferior. Kalki's major characters come under all the three groups.

His heroes and other characters are the products of middle class society, and reflect the social conditions of his time. Except a few major characters like Muthaiyan, Sengodan and Chandrasudan, all his characters are in one way or other connected with the freedom struggle.* In his novels they play twin roles of patriot and lover. Magudapati's love for Senthiru and his part in the national freedom struggle and in the boycott of liquor shops are portrayed in 'Makuṭapati.' Like him, Kumaralingam, the hero of 'Cōlaimalai Iḷavaraci' plays two roles in two different periods too. Sivaraj, in 'Apalaiyiṉ Kaṇṇīr' pities an unsupported woman and marries her, leaving the fight for freedom to politicians and social reform to reformers.

'Alai Ōcai' has excellent variety, and contrast of characters. Surya, Raghavan and Pattabi, the three major male characters, have different natures and are portrayed realistically and convincingly. On seeing the great Taj Mahal, Surya's heart aches at the colossal waste of money and man-power to satisfy a single man's ego. Raghavan seems to be a conservative in the first half of the novel. He supports British rule in India and mocks Gandhiji's policies. But his views changes after a visit to England immediately after the Second World War. Pattabi, Lalita's husband, is a different man. Though his deference to his mother is excessive, he is a good-natured man.

Among his heroes, Sengodan is created with a touch of humour against a rural background. He is typically rural and his illiteracy, ignorance and stinginess provide much humour in 'Poymāṉ Karaṭu.'

Sridaran, hero of 'Tiyāka Pūmi' leads an artificial and luxurious life. He hates his wife for she is a village girl, but time teaches him a good lesson.

Of all Kalki's characters, Muthaiyan of 'Kaḷvaṉiṉ Kātali' is most sympathetic and appealing. He is a victim of cruel society and leads a decoit's life. His love for his sister makes him leave the village, his hunger turns him a thief, while his love for Kalyani Kills him in the end.

Heroines and other major woman characters:

Kalki, in 'Alai Ōcai' describes the nature of women thus: "There live Thadagai and Surppanagai in each and every woman's heart. With them also live Sita, Lakshmi, Saraswathi and Arunthathi. If a woman likes Surppanagai, Surppanagai comes out; or if she likes Sita, Sita comes out of her."[79] It seems that Kalki has created his women characters upon this base.

It is sometimes said that a woman character cannot shine in a novel written by a man and *vice versa*. In Jane Austin's novels men play only secondary roles and Andrew H. Wright while criticising her novels observes: "It is through her heroines that she gives exposition to the themes. The men (except Fitz William Dercy, and perhaps Henry Tilney), by compliment or contrast, serve thematically, to deepen and broaden the portraits of the heroines."[80] This is true of Kalki also. There are only a few instances in his novels where only women are engaged in conversation. In spite of this, some of his women characters are created convincingly.

All Kalki's heroines are deep in their love. Sita in 'Alai Ōcai,' Senthiru in 'Makuṭapati,' and Ponnammal in 'Cōlaimalai Iḷavaraci' fall in love at first sight. Kalyani, even after her husband's death pines for Muthaiyan: Tarini, after a long interval marries Raghavan in 'Alai Ōcai.' Lalita and Abirami, though not have lovers are loved and married by Pattabi and Kamalapathi respectively.

They are also clever, intelligent and brave. Kalyani resists and drives away Rattinam Pillai when he tries to

seduce her and is able to send away his servants when they come to her fields. Senthiru leaves the village with the unknown Periyannan in order to meet her lover. She is prepared even to act as a lunatic, if necessary.

Among all Kalki's heroines Sita in 'Alai Ōcai' and Savitri in 'Tiyāka Pūmi' deserve special mention.

Sita is introduced as a clever and beautiful girl. She loses her happiness day by day after her marriage. Wherever he goes, she happens to become the centre of a quarrel. At last she turns to Gandhiji and becomes his devoted follower. Even her last wish which is to see him is not fulfilled, she dies soon after.

Savitri, in 'Tiyāka Pūmi' is in contrast to Sita. When she is ill-treated both at her father's house and at her Husband's she is puzzled and perplexed. She is driven away mercilessly when she is with child. But unexpectedly she becomes rich and defies society. She does not care for anybody and ill-treats even her husband. Kalki's interest in women's freedom and his ideal of Indian womanhood find expression in Savitri.

The other two major women characters of interest are Tarini and Razia Begum. Tarini also fights for the equality of woman and her part in the freedom struggle is significant. She gives up Raghavan at his mother's request, and gets involved in the freedom struggle and has her face disfigured. Ultimately, however Raghavan marries her. Razia Begum is a bundle of emotions, full of secrets. Whenever and wherever she appears she astonishes the reader by her action.

Villains: Kalki's villains belong to different sects of society. In general, they are rude, brutal, bestial and lascivious. Except Durairaja in 'Apalaiyiṉ Kaṇṇīr,' all of them are 'sensual.'

Durairaja, villain of 'Apalaiyiṉ Kaṇṇīr,' is a black-marketeer and Karkodakkavandar of 'Makuṭapati' is a contractor dealing with liquor. Vaithi, villain of 'Tēvakiyiṉ Kaṇavaṉ,' becomes the heroine's husband. Karwar Pillai intervenes in the hero's life while Raṭtinam Pillai in the heroine's life in 'Kaḷvaṉiṉ Kātali.' In 'Alai Ōcai' and 'Tiyāka Pūmi'

there are no villains. Conflict within one's own heart and circumstances play the part of villain in 'Alai Ōcai' while the hero's nature itself plays the role of 'Tiyāka Pūmi!

On the whole, Kalki's villains in the sociological novels are not as memorable and appealing as his villains in the historical novels. The reason lies in the difference between sociological and historical novels. The restrictions on creating characters in a sociological novel are more than in a historical novel, as the sociological novel is closely associated with contemporary life. An historical novelist can create a villain with supreme power and intelligence whereas a sociological novelist cannot, because only black-marketeers, liquor merchants and a few highly influential persons are responsible for most of the evils in the present day society. The novelist is bound to create villains only of their type. And secondly the scope for imagination is also limited in sociological novels.

Kalki also breaks the literary convention that villains should be punished. Durairaja at the end of 'Apalaiyiṉ Kaṇṇir' becomes the Chairman of the District Food Committee. Sangu Pillai of 'Kaḷvaṉiṉ Kātali' is still alive thriving on his evil ways eventhough the hero meets with a tragic end. The impact of actual life might be the reason for these endings.

Minor Characters: Kalki's minor characters include strict inspectors, corrupt law-breakers, sincere servants, faithful friends, people who live for others, and prattling children. All of them play their role realistically and support the major characters creditably. Like the earth which spins like a top and at the same time whirls round the sun, the minor characters are themselves individuals and at the same time hang round the major characters. Again, like the earth which rushes through space with sun and its sister planets, the minor characters in his novels emerge with other characters and advance plots through their actions, like the earth which by rotating makes day and night.

Dialogue: The dialogues in Kalki's novels are pointed and purposeful and crystallize the situation. He differenciates characters by their dialects. Brahmin Tamil is used fluently

in 'Alai Ōcai' and 'Tiyāka Pūmi,' while the dialectal peculiarities of the Kongu country are used in the dialogue of 'Makutapati' and 'Poymaṉ Karaṭu.'

Dialogue is given an important place in Kalki's novels and many qualities of the characters are revealed only through dialogues. It must be remembered that both excess and scarceness of dialogue often affect characterisation. Though the dialogue in Premchand's novels is realistic, often many paged lengthy dialogues destroy the essence of characterisation.[81] There are even lengthier dialogues in Kalki's novels but they are interesting and helpful to the advancement of plots because of their naturalism.

THE PORTRAYAL OF SOCIETY.

Kalki lived at a time when great heroes fought to free the nation from foreign bondage; social reformers stressed the need for the freedom of women, for the encouragement of widow re-marriage, for the prevention of child marriage, for the abolition of the caste-system, for the permanent prohibition of liquor and for the eradication of social evils like corruption and black-market; and the ruthless egoists rushed to utilise the confused situation. It was a period in which India got its freedom and as a new-born faced many social, political and economic problems. It was also the period of Literary revival.

Kalki was a patriot, a social reformer, a lover of Tamil literature and music and above all an able and efficient writer. So, he recorded the feelings and the incidents of his time in his novels.

To him, national history was as important as the story and he has stated this clearly in his preface to 'Alai Ōcai' "..... The author paints the national history of eighteen years against the background of this story. Between 1930 and 1947 many revolutionary incidents occurred in the history of our mother-land: The readers will find them roaring like the music of the waves."[82]

Love, marriage and family life :

Many marriages in Kalki's novels are 'arranged marriages' rather than 'love marriages.' Sita, one of his characters, criticises the interference of parents and relatives in matrimonial selections.[83]

The first step towards marriage is the hunt for brides and bridegrooms — for bridegrooms among Brahmins and for brides among non-Brahmins. This shows the demand for bridegrooms among Brahmins and for brides among non-Brahmins.[84] After horoscopes are tallied the groom's party proceed to the bride's house to see the girl. Kittavaiyer criticises this convention and observes that it is vulgar to allow grooms to see the brides, who are asked to sing. The bride's party is sometimes asked to bring the bride to the bridgroom's house and this is equated to bringing a cow to an open market.[85] Dowry is also referred to. Generally marriages are very expensive, and Surya in 'Alai Ōcai' condemns this.

Marriages are celebrated in the bride's house where the groom and his relatives have to be looked after well. Several ceremonies (like 'Janavasa' and 'Kasi–yatra') before 'muhurta' of a Brahmin Marriage are described in his novels. At the suspicious time the bridegroom ties the sacred thread. "Then ensues a tremendous din. The women sing, the musicians play, bells are rung, cymbals are clashed and anything and everything within reach from which sound can be extracted is seized on, each one striving to outdo the other in creating noise. In the midst of this hubub the husband advances towards his young wife, who is facing the east and while reciting mantrams,' he fastens the 'tali' round her neck, securing it with three knots."[86]

After marriage the bride goes to live in her husband's house (marriage, patrilocal). Rarely the husband lives in his wife's house (marriage, matrilocal). Sankaranarayanan in 'Alai Ōcai' stays at his father-in-law's, but is ridiculed by others on this account.

If this system of marriage can be called the 'marriage by purchase' there is also a reference to 'marraige by capture.' Karkodakkavandar in 'Makuṭapati' abducts the heroine in order to marry her, but she dodges and escapes from him.

All the marriages are either endogamous or exogamous. Though there is no reference to hypergamous marriage, there are a few references to inter-caste and inter-religious marriages. Chandrasudan, one of the heroes, is prepared to marry even a widow with a child. Panchanathan Pillai, in 'Kaḷvaṉiṉ Kātali' tells his wife in his death-bed that she can marry whom she loves, after him.

The joint family system is one of the characteristic features of Hindu family life, and Kalki depicts three types of families, namely, the nuclear family — consisting of a married couple with their children, the composite family — containing two or more related nuclear families who live in a common house, and the extended family of consisting several related individual families.

Almost all the families are patriarchal. The father as the head of the family controls all the members of the house. Some of his characters like Lalita however claim equality in household management. He depicts home as a training centre for children in 'Tēvakiyiṉ Kaṉavaṉ,' and the troubles in adopting a child in 'Puṉṉaivaṉattuppuli.'

Village life:

In his novels Kalki has depicted village life beautifully. His description of life in the villages situated at the foot of mountains, on the banks of the rivers and on the plain has artistic intensity.

Villages with small ponds, dykes and brooks are mentioned in several places. The villages have Brahmins, Vellalas and Harijans. Members of each caste live separately following their traditional calling.. The land-owners who are helpful engage peasants to cultivate their lands. The Harijan boys are at times appointed to help them.

The villages are, as a rule, simple, hard-working, brave, illiterate, and unsophisticated. They do not wear shirts except on occasions like festivals. A conversation between Kumaralingam and Ponnammal in 'Cōlaimalai Iḷavaraci' indicates their illiteracy and ignorance. Some of them have no idea of patriotism and do not fully understood the concept of a country. They are not for co-education and discourage women's education.[87]

The village is administered by a 'maniyakar' and a munsiff' with their subordinates.

Cinema is new to most of the villagers and Sengodan's experience is described with humour in 'Poymāṉ Karaṭu.'[88]

The roots of evil:

Social trends are the root of many evils, and through the story of Muthaiyan in 'Kaḷvaṉiṉ Kātali,' Kalki shows how a good man turns a decoit.

Muthaiyan is unable to marry Kalyani because he is not equally rich, and leaves the village. He suffers in the lock-up for beating Karwar Pillai when he tries to misbehave with his sister. His love for his sister impels him to escape from jail and rumours describing his skill in robbing begin to circulate. Hunger impels him to take away food from a young couple and later he makes robbing his profession.

In the second half of the novel the novelist describes how social traitors in the guise of respectable men approach thieves like Muthaiyan and make use them. Rattinam Pillai, a land-lord offers him two thousand rupees to wreak vengence upon a widow who refuses to give in to him. Sattanada Udaiyar, a leading politician, promises him a car, if he smuggles things for him from Pondichery.

Social evils:

Caste: Kalki has portrayed a few features of the caste system.

In several cases he refers to his characters with their caste names. Sengoda Kavandan, Panchu Iyer, Padmalochana Sastri, Padmanaba Iyengar, Karwar Pillai and Bangarusami Naidu are the names of some of his characters.

The novelist feels that people of the so-called high caste should come forward to work for the abolition of castes and for the reconstruction of society. Sambu Sastri in 'Tiyāka Pūmi,' stays among the low-caste and works to improve their life.

Prohibition: The habit of drink during Kalki's time may be styled as 'heavy.' He has portrayed the evils of drinking through Periyannan in 'Makuṭapati.' When the Congress Party decides to boycott liquor shops, the heroes of 'Makuṭapati' and 'Cōlaimalai Iḷavaraci' participate in the boycotts. One of his characters describes the British rule as 'liquor shop party'[89] while the other vehemently demands that the government should be punished for allowing drinking rather than the drunkard.[90]

Black Market: India's slavery and the second World War provided enormous scope for the black-market and Kalki has depicted this in his 'Apalaiyiṉ Kaṇṇīr.'

Through the character of Durairaja, he shows the enormous influence the black marketers wield in society. Inspector Danaraj and social worker Sivaraj work hard to catch him red-handed, but the novel ends dramatically and realistically with the Inspector being transferred with a black mark and the social worker being expelled from the Congress Party. One of his characters says that though there is no actual scarcity of rice but that some business-folk hoard and hide the available rice so that it can be sold more profitably in the black-market.

He also refers to corruption in the police Department. Victimisation of the innocent as scape-goats for the cuprits, and support to the black-marketeers and smugglers are mentioned in these novels.

A few evils of elections are also referred to. In 'Apalaiyiṉ Kaṇṇīr' he describes how the Congress Party is forced to

support black-marketeers. 'Alai Ōçai' points out how elections can wreck long and established friendship.

Political history:

Kalki's time was a remarkable period in the history of India, and it is very hard to distinguish between social and political histories. He was a witness to both our slavery and freedom and depicted the social and political histories side by side. All his heroes are in one way or the other connected with the freedom fight and many of them participate in the political movements.

'Cōlaimalai Iḷavaraci' shows how the Britishers established their rule in India. A comparison of India in the years 1842 and 1942 has been given side by side in this novel.

Many political events of his time are referred to in his novels: the Sepoy Mutiny (1857), the Civil Disobedience Campaign (1929), Salt Satyagraha (1930), Gandhi-Irwin Pact (1931), the Second Round Table Conference (1931), the arrest of Gandhi and Nehru (1931), Congress Party's decision to continue Civil Disobedience, the effects of the Second World war upon England and India 'Quit India' movement (1942), the formation of 'Interim Government,' the Congress sessions at Karachi and Haripura, Independence Day Celebrations in Delhi (1947), the integration of Hyderabad State, Hindu-Muslim riots and the death of the Father of the Nation on 30-1-1948—all these are described in his novels.

Through Kumaralingam in 'Cōlaimalai Iḷavaraci,' Surya and Tarani in 'Alai Ōcai,' and 'Makuṭapati,' he portrays those who postponed their marriages till the country achieved Independence.

The different views on socialism also find expression. Saradamani, a social worker holds the view that those who do not live by the sweat of their brow are thieves.[91] Appadurai Sastri mocks at the conception of 'land for the cultivators' by suggesting that 'a day would come when everybody will say 'paddy for the reapers' 'the house for the mason,' 'car for the driver' and 'medicine for the doctor.'[92] But

Surya, with his auguments, convinces them. To him, all lands belong to Government and like others the cultivators should be paid a salary.[93]

With truth and honesty, Kalki depicted the society of his time in a remarkable way. K. R. Srinivasa Iyengar has paid a tribute to the distinguished service of Kalki: "The Gandhian Age in our National History has been fittingly described as our modern Heroic Age, and Tamil Nad found in "Kalki" a writer of genius fully equal to the task of recording both the outer happenings and the inner movements of the heart and mind of that Age." [94]

"Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is fundamentally an expression of life through the medium of language," says W. H. Hudson.[95] In one way the study of literature is a travel in which we become familiar not only with the minds of the other races, but with the minds of other epochs as well.

In his 'vital record' Kalki has covered the epoch-making national life of three decades. His excellence lies as much in depicting society realistically as in giving his vast raw material such a beautiful artistic form. His was a magic touch. He not only popularised the novel as an art form, but advocated the techniques of structure and characterisation.

"Like the great European novelists of the 19th century, Kalki was a master of striking scenes and episodes. With some of the burning patiotic fervour of a Bankim Chandra and a Hari Narayan Apte, something too of the humour of Dickens and the gift of portrature of Thackeray, Kalki spread out his novels in impressive sequence." [96]

THE NOVELS OF DEVAN

R. Mahadevan (1913–1957), popularly known as Devan, is another noteworthy novelist of this period. After serving for some time as Assistant Editor, 'Ānanta Vikaṭaṉ,' he was its Executive Editor for twenty three years. Apart from being

an eminent journalist, he was also author of many short stories, novels and essays. Among his social novels, mention may be made of 'Mr. Vētāntam,' 'Lakṣmi Katākṣam,' 'Justice Jakannātaṉ,' 'Srimāṉ Sutarcaṉam,' 'Kalyāṇi,' 'Kōmatiyiṉ Kātalaṉ,' 'Rājamaṇi' and 'Rājattiṉ Maṉōratam.' His 'Tuppariyum Campu' was eagerly welcomed by the readers.

All these novels came in serial form in 'Āṉanta Vikaṭaṉ,' only two of them have been published in book form and that too recently.

'Lakṣmi Katākṣam' portrays the rise to position by uprightness of Doraiswamy who begins as a clerk. 'Justice Jakannātaṉ' depicts the triumph of truth over falsehood. 'Srimāṉ Sutarcaṉam' is the story of a clerk who misappropriates office cash for domestic purpose, but owns it up with grace and contrition. 'Kalyāni' is the pathetic story of Kalyani who loses the right to her grand-father's property by the machinations of a cook who marries him.

'Rājattiṉ Maṉōratam' is the story of an ambitious middle class man whose enthusiasm in building a house of his own without understanding its implications lands him in unending troubles.

Among his novels, 'Mr. Vētāntam' is easily the best. This describes the variegation in fortune of Vedantham. Born in an affluent family in Thuthukkudi in Tanjore District, Vedantham comes to Madras seeking employment, ruined by his father's extravagance. He starts as a writer and gets settled in a journal. Devan has made Vedantham a mouthpiece of his own experiences in the world of journals. The novel pictures beautifully the different characters that hover round this world — the Calcutta Sarma to whom writing is a matter of prestige, Venkit and Ram — who are adepts in cheating helpless writers who depend for their livelihood on writing, and in general the life of the professional writers.

Though Devan's themes are common place, he spins them out with a sense of humour and liveliness. He has the rare talent that can handle a variety of themes and turn intricate details to artistic form. In fact, the synopsis of the story, 'Rājattiṉ Maṉōratam' can be given in a short sentence, that it is the story of a middle class family struggling to build

a house. But Devan's delineation of character, his portrait of the building contractor and the gardener, the problem of money, the comments of visitors — all these impress us by his unique power of keen observation.

Similarly, the novel, 'Justice Jakannātan,' is the simple story of a man accused of murder auguing out his case in the Court of Law. But Devan has developed in scene by scene as in a Court. This method of development of theme is not only novel but impressive.

In most of his novels, each chapter begins with an appropriate quotation. In 'Justice Jakannātan', each chapter begins with a point of law and ends provocatively, kindling the reader's curiosity about what happens next.

A staunch devotee of Lord Muruga, he creates a situation in each novel to describe a temple of Lord Muruga.

The author's intrusion, which is a common feature of Tamil novels, is found in Devan's also. "When these events are happening here, it becomes necessary for us to consider the activities of Mani, who is an important character of the story," says Devan in 'Miss Jānaki.' [97]

The way he uses letters to further the plot in 'Lakṣmi Katākṣam' is remarkable. In the beginning, instead of introducing directly the family of the heroine, Kanthamani, he presents them through five letters written by different characters. He uses letters for the development of the plot also and some of them like those by the writer Savukku are tinged with humour.

All the characters in Devan's novels are taken from different layers of middle class society. Their introduction to the readers and the delineation of the peculiarity of each character in minute detail is one of Devan's characteristic features. This is how the novelist introduces Bagirathi Ammal. in 'Miss Jānaki': "The Mistress of the house Janaki Ammal had an innate capacity to ignore anything that was not pleasant. She was fifty two. She could not move about much. But even as she reclined she had a birds eye-view of everything. An obliging husband, the eldest daughter who managed the household, a college going son, a docile son-in-law.— what more did she want? So unhesitatingly she

would invent a new disease for herself every day and keep talking about it. Monday would be indigestion. Tuesday, a head-ache, Wednesday backpain, Thursday rheumatic discomfort, Friday eye-sore and Saturday an utter feeling of exhaustion. It was thus possible to specify the day of the week on the basis of her ailment."[98]

Another noteworthy feature of his characterisation is that both his heroes and heroines are simpletons from the beginning to the end, incapable of looking after themselves. Their griefs are dispelled only others. Vedantham, Chellam Sudarsanan, Kalyani, Sundaram, Doraiswamy, Natarajan, Janaki and Kanthamani are a few examples.

The minor characters contrast sharply with the heroes and heroines. As against the normal convention of creating the heroes and heroines in full and making minor characters subordinate to them, serving to support and highlight them, Devan has struck a new path by attaching relatively more importance to minor characters and making them hold sway over the heroes and heroines. Swami and Singam in 'Mr. Vetantam,' Jayam in 'Rajattin Maṉōratam,' Kalyanasundaram in 'Lakṣmi Katākṣam' and Sundaram in 'Miss. Jāṉaki' have all been created with a fullness that is normally the privilege of only major characters. They do not like flattery and their only objective is to help the heroes and heroines. They are experts in misleading the World by a veneer of tenderness. In fact they are unforgettable.

Devan clothes his characters with their natural idiocsyncrasies and makes them part of the real living world. The Advocate's clerk Sambamurthy who bites his nail, Naganathaiyer who always ends with a query, Pattabiramaiyer who always ends exclaims that there is time enough for an Aswametha Yaga in 'Miss Jāṉaki,' Swami whose conversation is incomplete without a prolific use of 'nonsense' and 'get out' in 'Mr. Vētāntam,' and Narasimhan who begins with 'You Bloody' in 'Kalyāṇi' —these are some of the characters who reveal themselves by their own peculiar words or actions.

Both in subject matter and characterisation as well as in the use of pervasive humour, Devan cut fresh ground and carved for himself a niche in the world of Tamil novels.

CHAPTER VI

CONCLUSION

The Sociological Novel in Tamil which first appeared in 1876 has grown steadily over the last nine decades in form and content. The first novel was in a narrative form and while pin-pointing some of the weaknesses in society also suggested basic norms for its welfare. The two novels which followed portrayed the life of a particular community. A few which came later were concerned mainly with social evils. But as time passed by the canvass grew larger to take in more and more fields of human activity. The problems of domestic life, social inequalities, the economic decline of individuals and communities, rural problems and the impact of political movements — all these came to be adopted as themes of the novels. Though there was no full-fledjed attempt at creating a regional novel on a regional theme, a few were written in local dialects with all the peculiarities prevalent in a district. An attempt was made to dramatize the problems, rather than to describe or narrate them. There was a keen awareness of structure, and a desire to make it well-knit. Psycho-analytic presentation of characters and adoption of new techniques became slowly evident. The style too underwent a change. With the changing times came a simpler style, and the use of matter-of-fact language. The novelists moved from descriptive to the dramatic method.

The first thirty five years of this century witnessed the appearance of detective fiction. The advent of Kalki proved to be a turning point in the evolution of Tamil Novel. He was able to draw the attention of the large reading public to an enjoyment of novel reading. He experimented upon new themes and attractive methods of narration. With telling effect he utilised contemporary history as the background of his sociological novels. He employed fresh techniques in his style.

Quite often the Tamil novels are compared and contrasted with western novels. It is necessary to examine to what extent this is permissible and fair. First, the Western novels have had

two hundred and twenty eight years of history. As against this, the life-span of the Tamil novel has been only ninety years. Secondly when novels began to appear in the West, there were no cinemas or radio to distract the public. But here the novel has had to compete with all these media of mass communication. Thirdly, the reading public in the West was large whereas literacy here was deplorably low. India was then under the British rule with local languages in disrepute and English on the ascendant. Fourthly, the advent of an industrial revolution and the two world wars brought about important social and other changes in the West and provided a rich variety of themes. But in India life was placid and stagnant. Social and economic life here was at its lowest ebb. Fifthly, literary criticism was advanced in the Western countries. As Mathew Arnold would have it, it is only after an intense period of literary criticism that real literature flows out. But such literary criticism was at its infancy, almost undeveloped in India. It was under such circumstances that the novel in Tamil made its debut. The novelists of this age were so pre-occupied with the task of reforming the society that they used the novel as a powerful tool to bring into existence a new society, open and free. With all the handicaps, the Tamil Sociological novel did make an impressive though not and effective progress.

After Independence, there has come about a renaissance in the social, economic, and political life of the Indian people, with perceptible changes in habits, attitudes and ways of life. These are providing an ever-increasing variety of themes and background. Apart from professional writers who are novelists, we are yet to have novelists from other professions such as medicine, science and law. New experiments in subject-matter and technique are just emerging.

It may be relevant to look into the commercial side of novels. In 1930 or in 1940, even the best-selling Tamil novel had only 400 or 500 copies in one edition. In the last fifteen years this has risen to a thousand. Today the novels of some famous writers have in one edition two thousand copies or sometimes even five thousand copies, and they get sold out in one or two years. But novels written by less known authors take three to four years to be completely sold out. Each year two to three hundred novels are published in Tamil. It may be said to the

credit of the Tamil novel, that in general it stands favourable comparison with the novels in other Indian languages.

What then is the total impact of these novels upon the society? Novels in Tamil have not perhaps given a lead to any revolutionary social change as in some foreign countries. But they certainly have provided a social consciousness. Most of the Tamil novels induce a serious awareness of the sociopolitical problems. Social ills and inequalities are chosen for attack and reform. Though it is difficult to guage the extent of their effectiveness it is fairly certain that they have helped to create a public conscience. And a public conscience always bodes well for the future.

A Study of the Sociological Novels in Tamil

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14. Johnson, George Burke, Cyclopaedia of World Authors, by Frank N. Magill, p. 957

15. Subramanya Iyer, A. V., Taṟkāla Tamil Ilakkiyam (T), pp. 118–119

16. "I wish he could have lived to have seen Pratapamudaliyar in English" (the first hundred pages of which are now printed) — Mr. G. MacKenzie Cobban's letter dated 26th July 1889 to Vedanayagam's son

    —Quoted by Sethu Pillai, R. P., Kiruttuva Tamil Toṇṭarkaḷ (T), p. 58

17. Barbauld, Mrs., (ed.), Corresspondence, i, p. 69

18. Swaminatha Iyer, U. V., Sri Mīṉākṣicuntaram Piḷḷai Carittiram, pp. 100–104; 207–208; 242; 255; 257–258; 303; and 332–334

19. Swaminatha Iyer, U. V., Eṉ Carittiram, pp. 395; 567–570; and 612–618

20. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' Preface, pp. 7–8

21. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' p. 6

22. "He deems it unnecessary to apologize for any peculiar expressions therein, which may appear strange to foreigners, as they have not been used to any other view, but those meeting the requirements of Tamil Poetry, and the taste of Hindu readers"

    —Vedanayagam Pillai, S., Nīti Nūl, Introduction, pp. 3–4

23. Mail, 29–10–'65, p. 9 (Subramanyam, Ka. Naa: The writer and the First Novel in Tamil)

24. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' Preface, p. 9

25. Lanier, Sidney, The English Novel, p. 294

26. "It chiefly treats with the pernicious effects of allowing children to be improperly brought up, with remarks on the existing system of education, on self-formation and religious culture, and is illustrative of the condition of Hindu society, manners customs, etc., and parly of the state of things in the Moffussil"

    —Pyaricad, Quoted by Gupta, Jayānta Kumar Das, Life and Novels of Bankim Chandra, p. 4

27. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' Preface, p. 7

28. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' Preface, p. 6

29. Stoddard, Francis Hovey, The Evolution of the English Novel, p. 85

30. Times, The, Literary Supplement, Ap. 1, 1960, p. 213 (Bold and Brave, Review: Jessie Crosland's 'Outlaws in Fact and Fiction')

31. Richardson himself in a footnote to one of the Kensington Mrs. Said: "The publication of the History of Pamela gave birth to no less than 16 pieces, as Remarks, Imitations, Retailings of the story, Pyracies, etc., etc.,

32. Throughout the novel 'Tom Jones,' he used the word 'history.' e. g. "To you, Sir, it is owning that this history was even begun.........Again, Sir, without your assistance this history had never been completed, Book I, p. 1

".........of a charm in our history.........Book II, p. 59

".........at the beginning of the second book of this history.........Book III, p. 104

33. Morgan, Charlottle E., The Rise of the Novel of Manners, p. 51

34. Hegel, Philosophy of Right, p. 295

35. PMLA, vol. LXXIX, No. 5, pp. 561-562
(Stevick, Philip: Fielding and the meaning of history)

36. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' Preface, p. 7

37. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' Preface, p. 6

38. Stephen, Leslie, The Works of S. Richardson: Pamela, vol. I, Introduction.

39. Mail, 29-10-'60, p. 11 (Subramanyam, Ka. Naa: The Writer and the First Novel in Tamil)

40. Baker, E. A., The History of the English Novel, p. 144

41. "King Naradiban destroys the wicked and protests the learned and wise, has been ruling the Dravida Country with Buvanasekaram as its capital which looks like the face of the Mother, Earth who wears the sea as the jewelled gridle" (T)
—Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' p. 9
42. Dictionary of World Literature, p. 583
43. Ibid. p. 583
44. Ibid. p. 438
45. Ibid. p. 613
46. Ibid. pp. 613–614
47. Vedanayagam Pillai, S., 'Pratapāmutaliyār Carittiram,' pp. 17–20
48. Ibid. pp. 3–4 ; 135–137
49. Ibid.
50. Ibid. pp. 22–23
51. Ibid. p. 62
52. Ibid. p. 102
53. Ibid. p. 15
54. Ibid. pp. 14–16 ; 16 ; 34 ; etc.
55. Dictionary of World Literature, p. 614
56. "They cried like the cow bellowing after her calf, suffered like the bird which has forfeited its young one ; stirred up like a man who lost his eyes, and anguished like a king who was defeated. It was as difficult to find out the way in which a ship moved in a sea or the way in which a bird hovered in the sky as to find out the which the plane moved away carrying Sugunasuntari" (Translated)
—Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram' p. 50
57. Ibid. p. 31
58. Ibid. p. 43
59. Ibid. pp. 14, 15 and 18

60. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' pp. 21–28

61. Ibid. pp. 66–75

62. Ibid. pp. 168–180

63. Ibid. pp. 238–242

64. "There should be no episodes in a novel. Every sentence, every word, through all those pages, should to the telling of the story, such episodes distract the attention of the reader, and always do so disagreeably"
—Trollope. Anthony, An Autobiography, p. 213

65. "Yes, that was and ever is my greatest torment—I never can control my material. Whenever I write a novel, I crowd it up with a lot of separate stories and episodes; therefore the whole lacks proportion and harmony."
—Dostoevsky, Feodor, Letters, tr. by Ethel Colburn Maybe, p. 232

66. Barbauld, Mrs., (ed.), The Correspondence, p. 232.

67. Vedanayagan Pillai, S., 'Pratāpamutaliyār Carittiram,' pp. 49–51

68. The episodes are introduced in many ways. The hero himself narrates the story of his family and his boyhood adventures in the beginning of the novel. His grandmother narrates an episode to reveal her daughter-in-law's courage. In 'Sukunasuntari Carittiram,' the story teller narrates the stories of his characters.

Sometimes, stories are narrated in dialogue or at the interference of another character: the story of an astrologer, the story of Karpalangari, and the story of the nine idols.

The author also follows another way to increase the number of stories. One may observe one story branching to another. The kidnapping of Gnanambal, for example, is the cause of the story of the kidnapper, the story of Andici Ammal, her husband and the story of her father and son. In the same way, the story of Kanakasabai branches to the story of his parents and then to Gunarathnam.

69. Ibid. pp. 23–29

70. Ibid. pp. 26–28

71. Ibid. pp. 64–66
72. Ibid. pp. 66–72
73. Ibid. pp. 79–82
74. Ibid. pp. 100–103
75. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' pp. 75–79
76. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' pp. 142–143
77. Ibid. pp. 49–51
78. Ibid. Chapter 33
79. Ibid. pp. 150–151
80. Ibid. pp. 107–113
81. Ibid. pp. 123–129
82. Ibid. pp. 196–197
83. Ibid. p. 240
84. Ibid. pp. 219–220
85. Ibid. p. 220
86. Ibid. pp. 198–199
87. Ibid. pp. 84–87
88. Ibid. pp. 87–90
89. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' pp. 15–16
90. Ibid. p. 34
91. Ibid. pp. 59–61
92. Ibid. pp. 63–64
93. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' p. 84
94. Ibid. p. 122
95. Ibid. p. 85
96. Ibid. p. 143
97. Ibid. pp. 91–92
98. Ibid. pp. 122–123

99. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' pp. 26-27

100. Ibid. p. 37

101. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' pp. 133-134

102. Ibid. p. 145

103. "All, or nearly all, of them are novels of ideas. That is, the dramatization is devised to express an idea, a philosophic motif, in terms of life and action.........since the novel of ideas must dramatize what the essayist has simply to state."
—Tagore Centenary Volume, p. 97

104. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' pp. 4-5

105. Ibid. pp. 142-149

106. Ibid. pp. 83-84

107. Ibid. pp. 117-123

108. Ibid. pp. 123-124

109. Ibid. p. 125

110. Ibid. pp. 181-186

111. Ibid. pp. 194-197

112. Ibid. pp. 206-214

113. Ibid. pp. 199-206

114. Ibid. pp. 216-222

115. Ibid. pp. 239-241

116. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' p. 10

117. Ibid. pp. 17-18

118. Ibid. pp. 24-25

119. Ibid. pp. 30-31

120. Ibid. pp. 36-38

121. Ibid. pp. 41-42

122. Ibid. pp. 47-48

123. Ibid. pp. 56-61

124. Ibid. pp. 62–64

125. Madan, I. N., Sarath Chandra Chatterji—His mind and art, p. 116

126. Devonshire, M. G., The English Novel in France (1830–1876).

127. Downs, Brain, W., Richardson, p. 90

128. "In the description of the various characters and incidents, I have adhered closely to nature, avoiding the marvellous as well as sentimentalism. I have scrupulously obstrained from everything likely to offend the religious feelings of any class of men"

—Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' Preface, p. 8

129. Ibid. p. 9

130. Stephen, Leslie, The works of Richardson, vol. I, Pamela, Introduction, pp. LIV–LV

131. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' Preface, p. 9

132. Subramanyam, Ka. Naa., Mutal Aintu Tamil Novelkaḷ (T) pp. 10–11

133. Lee, Sidney, Complete works of Shakespeare, vol. vi, Introduction, p. xiii

134. Ibid. p. xii

135. Dictionary of World Literature, p. 89

136. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' Preface, p. 8

137. Vedanayagam Pillai S., 'Cukuṇacuntari Carittiram,' p. 44

138. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' p. 123

139. A Nawab who came in disguise was thrown by the horse; nobody helped him because he was an untouchable to the Hindu. The hero's grand-father helped him and the Nawab promised him some reward in gratitude. When the hero's grand-father did not want it, the Nawab

slapped him. All the others mocked at him for helping him a savage Muslim.

—Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' pp. 1–2

140. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' pp. 75–77

141. Ibid. p. 56

142. Ibid. pp. 48–49

143. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' p. 26

144. The hero feels ashamed to give respect to a barber, a washerman and a servant, when he follow his mother's advice to respect all.

—Ibid. p. 8

145. Ibid. p. 19

146. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' pp. 60–61

147. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' pp. 54–55

148 Ibid. p. 53

149. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' p. 59

150. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' p. 54

151. There are three instances in his novels where Nilakanta-mudali attempts to kidnap Sundara Anni, the Thasildar Punkavanam to kidnap Gnanambal and a King to kidnap Sugunasundari

152. "From that day there was no connection between our family and Sambandi — mudaliyar's family. We are not going to his house and they are not coming to ours. His friends are our enemies and their enemies are our friends. There is enmity even among the servants, goats and cows." (Translated)

—Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' p. 53

153. Ibid. pp. 97–98; 227
See also 'Cukuṇacuntari Carittiram,' pp. 40–41

154. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' p. 61

155. Ibid. pp. 59–61

156. Ibid. p. 59

157. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' p. 141

158. Ballhatchet, Kenneth, Social policy and Social change in Western India, 1817–30, pp. 304–305

159. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' p. 87

160. Vedanayagam Pillai, S., 'Cukuṇacuntari Carittiram,' p. 60

161. Ibid. pp. 60–61

162. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' pp. 150–157

163. Ibid. pp. 67–70

164. Ibid. p. 113

165. When the hero is asked to go to the school he replies that he has no reason to learn when there are servants both to read and write for him.
—Ibid p. 3

166. Ibid. p. 46

167. Ibid. pp. 147–149

168. Ibid. p. 136, see also 'Cukuṇacuntari Carittiram' pp. 75–77

169. Ibid. pp. 145–146

170. Ibid. pp. 183–185

171. Ibid. pp. 183–185

172. Ibid. pp. 159–167

173. Quest, no. 30, July/Sept. '61' p. 30 (Ka. Naa. Subramanyam.' The First Three Novels in the Tamil Language.)

174. Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' p. 185

175. Ibid. p. 186

176. Ibid. pp. 48–49

177. Ibid. pp. 182–183

178. Ibid. pp. 189–198

179. Ibid. p. 117

180. • Ibid. pp. 206–209

181. The World Book Encyclopaedia, p. 389

182. Ibid. p. 389

183. Fielding, Henry, Ton Jones, p. 6

184. The boy refers to a particular poem in Kamba Ramayanam when somebody tells him that a poet had stolen it. Another interesting anecdote is his efforts to prevent Yama, the Lord of Death, entering the room in which a dear elderly one is dying.

—Vedanayagam Pillai, S., 'Pratāpamutaliyār Carittiram,' pp. 8–12

185. The hero's order to his neighbours not have cocks in order to avoid tution in the morning in the belief that the day dawns only on account of the crowing of the cock, the hero's action in stopping the clock in order to avoid the fever which troubled his grand-mother everyday by a particular time, etc.,

—Ibid. pp. 8–11

186. The falher of Gnanambal, a well-known miser, is described thus: "Though he is rich, there is not one so poor as to stand comparison with him in spending. He is prepared to sacrifice his life rather than spending. He is prepared to sacrifice his life rather than spend money. He suffers a lot on hearing the word 'ta' meaning 'give' which pains him like an iron rod thrust into his ears. He is ready even to quarrel with the musician who uses the 'tata' 'tata' (give, give) and the person who calls Tadan (a name of a person 'Tatà' (Give give)" ,(Translated)

—Ibid, p. 14

187. The quarrels for the unborn baby of the heroine and during her betrothal between the fathers of both hero and heroine are described humorously.

—Ibid. pp. 53 and 92-93

188. The complaints of a cobbler, a gambler, a blind man, a lame man, a cook and a prostitute against the hero and the way in which they are settled and stories on taxation are some of them.

—Ibid. pp. 97-98; 123-129; 159-162; 168-170

189. Ibid. p: 53
see also pp. 58, 150, and 164

190. "எண்ணிறந்த தேவாலயங்களும், பிரமாலயங்களும், அன்ன சத்திரங்களும், நீர்வளமும், நில வளமும், நாகரிகமும், ஆசார நியமங்களும் நிறைந்த இந்தத் தமிழ்நாடு, மற்றைய நாடுகளிலும் விசேஷமென்றும், அப்படியே தமிழ் பாஷையும் சர்வோத்கிருஷ்டமான பாஷையென்றுஞ் சகலரும் அங்கீகரிக்கிறார்கள். அகஸ்தியர் நாவிலே பிறந்து, ஆரியத்தின் மடியிலே வளர்ந்து, ஆந்திரம் முதலிய பாஷைகளின் தோழமை பெற்று, சங்கப்புலவர்களுடைய நாவிலே சஞ்சரித்து, வித்துவான்களுடைய வாக்கிலே விளையாடி, திராவிட தேசம் முழுதும் ஏக சக்ராதிபத்திபஞ் செலுத்தி வந்த தமிழ் அரசியை இப்போது இகழலாமா? நம்மைப் பெற்றதும் தமிழ். வளர்த்ததும் தமிழ். நம்மைத் தாலாட்டித் தூங்கவைத்ததும் தமிழ். நம்முடைய மழலைச்சொல்லால் நமது தாய் தந்தையரைச் சந்தோஷித்ததுந் தமிழ். நாம் குழந்தைப் பருவத்திற் பேச ஆரம்பித்தபோது முந்தி உச்சரித்ததும் தமிழ். நம்முடைய அன்னையும் தந்தையும் நமக்குப் பாலோடு புகட்டினதுந் தமிழ்... இப்படிப்பட்ட அருமையான பாஷையை விட்டுவிட்டுச் சமஸ்கிருதம், லத்தீன் முதலிய அந்நிய பாஷைகளைப் படிக்கிறவர்கள், சுற்றத்தார்களை விட்டுவிட்டு அந்நியர்களிடத்தில் நேசஞ் செய்கிறவர்களுக்குச் சமானமாயிருக்கிறார்கள்."

Ibid. p. 210.

191. சந்திரோதயத்துக்காகக் காத்திருக்கும் சாதகப்பட்சிபோல்.
கள்ளப் புருஷன் வீட்டுக்குப்போய் அகப்பட்டுக் கொண்டவன்
தண்டிலே போனால் இரண்டிலே ஒன்று. [போல்.
தேடிப்போன மருந்து காலால் அகப்பட்டதுபோல்.

—*Pratāpamutaliyār Carittiram.*

ஜென்ம குணத்தைச் செருப்பாலடித்தாலும் போகாது
செவிடன் காதில் சங்கீதம் வாசித்தது போல்.

—*Cukuṇacuntari Carittiram.*

are same of them.

CHAPTER III

1. Kellett, E.E., The Appreciation of Literature, p. 103
2. Guruswami Sarma, Prēmakalāvatīyam, Preface, p. 1
3. Ibid. p. 237
4. Ibid. p. 238
5. Tindall, Willaim York, The Literary Symbol, pp. 68-69
6. Knickerbocker, K. L., and H. Willard Reminger, Interpreting Literature, p. 92
7. "Born to mother Piety and Father Benevolence, the heroic son country loses his Mother Piety and thus suffers under the cruel step-mother Invation. With the acquaintance of the Friend Necessity and Wife Education, the cruel step-mother dies and the son country remain happy for ever" (Translated)

   —Guruswami Sarma, Prēmakalāvatīyam, p. 236
8. Encyclopaedia Brittannica, Vol. XVIII, pp. 591-592
9. Guruswami Sarma, Prēmakalāvatīyam, Preface, p. iii
10. Madhaviah, 'Patmāvati Carittiram,' Preface, p. 2
11. Rajam Iyer, 'Kamalāmpāḷ Carittiram', pp. 309-310
12. Ammaiyappa Pillai's teaching in the class-room, Subbammal's use of 'ya' instead of 'ra' the 'swan-like' gait of Ponnammal who thinks that the whole world is watching with admiration, Ammaiyappa Pillai's foolish arguments with the 'Pandaram' and the playing of the musical instruments by the thieves are fine samples of humour.
13. Eluttu, 97, Jan. '67, p, 6
14. Gissing, George, Charles Dickens, p. 11
15. Madhaviah, Patmāvati Carittiram, pp. 180; 246; 279
16. 'Potu Tarma Catkita Manari,' 'Indiakkummi,' 'India tecia Kirtanaikal,' 'Putumatirikkalyanappattu,' 'Tirumalai Cetupati' and 'Kusika's Short Stories' are his noteworthy novels.

17. Madhavia, 'Patmāvati Carittiram,' pp. 1–3
18. An advertisement on the back raper of 'Muttumīṉākṣi,' 2nd edn.
19. Madhaviah, 'Patmāvati Carittiram, p. 49
20. Ibid. 254
21. Ibid. pp. 127–129
22. A mountain area is described thus: "Like the ups and downs in worldly life, the area was full of mountains that rose up to the skies and vallies that were so deep that even the head of the Serpant King was visible. The Stars reflected in the waters of the valley and shimmered like the principal gems of the Serpent King's head; and like the sould that suffers a lot to relieve itself from the strengthened worldly ties such as wife and children, there were several trees and shrub-bushes and creeping plants in the jungle which were frightening the passengers; and again like the three evil passions that obscure the soul, there expanded absolute darkness in the forest; in that darkness, there glittered some stars amidst the black clouds like the soul that gleams itself at times when the three passions become weary; and the trees and other plants were in perfect silence as if they were sleeping out of tiredness after a terrific fight with the God of Wind during the day time" (Translated)

    —Madhaviah, Vijayamārtāṇṭam pp. 71–72
23. Ananta Vikatan, 13–6–1937 (Kalki: Kaṭitamum Kātalum)
24. Madhaviah, Muttumīṉākṣi, Preface, p. 1
25. 'Hindu Feasts, fasts and cermonies' (1903), 'Folklore of Southern India' 4 parts (1887), 'Dravidian Nights' Entertainments,' 'Totographical Notes on Kanchi' in English, 'A Review of Sakuntala'–in Sanskrit; and 'Folklore in Southern India' 'Mediaeval Tales in Southern India, and 'Tamil Proverbs' are his noteworthy works.
26. Natesa Sastri, Pandit, Kōmaḷam Kumariyāṉatu, Preface, p. iv–v

27. Natesa Sastri, Pandit, Tīṉatayāḷu, Preface, p. viii
"Dinadayalu, a Tamil novel 'written by 'a friend of the country' seems to be the first attempt of the kind in the realm of fiction,"
— The Madras Times, 16-7-1900

28. Natesa Sastri, Pandit, Tīṉatayāḷu, Preface, p. viii

29. "Dinadayalu is what is called a society novel..."
—The Hindu, 29-10-1902

30. Natesa Sastri, Pandit, Kōmalam Kumariyāṉatu, preface, p. iii

31. Natesa Sastri, Pandit, Tikkaṟṟa Iru Kuḻantaikaḷ, Publisher's Note, p. 5

32. Natesa Sastri, Pandit, Māmi Koluvirukkai, Preface, pp. 1-10

33. Gopalakrishna Iyer V. A., Kuṇacīlaṉ, Foreword p. 7

34. Suryanarayana Sastri, Mativāṇaṉ, p. 96

35. Srinivasa Iyengar, C. R., Naṉṟiyillā Makaṉ, Appendix, p. 2

36. Nataraja Iyer, Ñāṉa Pūcaṇi, p. 1

37. Ibid. pp. 168-182

38. Ibid. pp. 132-135

39. Ibid. pp. 11-12 & 42-45

40. Ibid. pp. 48-55

41. Ibid. pp. 44-45

42. Ibid. pp. 56-63
The story of one who spoiled his life by learning English alone, the story of the two brothers, the story Mokanamalai, the story of tailors, the arguments of a thief Karpalankari Charittiram, the story of two children etc. are also copied.

43. Sathiyanathan Ammal, Kirupai, Kamalam, Preface, p. iv

44. Ibid. p. iii

45. Gopalakrishna Iyer, V. A., 'Kuṇacīlaṉ' Preface, p. i

46. Ibid. Forward, p. iv

47. A Catalogue of the Tamil Books in the Library of the British Museum, no. 14171 a. 4

48. Tamil Culture, vol. 3, July '57, p. 168 (K. K. Pillay—Western Influence on Tamil Prose)

49. A Catalogue of the Books Published 1867–1889, (English), p. 117

50. A Catalogue of the Books Published 1890–1900, (English), p. 125

51. Tamil Nūl vivara Aṭṭavaṇai 1867–1900, p. 684

52. Rogers, Rober E., Fine Art of Reading, pp. 178–181

53. Ibid. pp. 179–181

54. Bacon, Wallace A., and Robert S. Breen, Literature as experience, p. 195

55. Macauley, Robie, and George Lanning, The Technique of Fiction, pp. 180–181

56. Hudson, W. H., An Introduction to the study of Literature, p. 142

57. The Awakened India, Review, March–1897

58. Ibid. March-1968

59. Madhaviah, Patmāvati Carittiram, p. 252

60. Ibid. pp. 301–304

61. "The unity of plot is thus the result of necessary relationship and order among the events, not that they should centre upon a single character."
—Dictionary of World Literatry Terms.

62. Jagannathan, K. V., Tamil Novelin Tōṟṟamum Vaḷarcciyum (T) p. 93

63. Madhaviah, Vijayamārtāṇṭam, pp. 2–6

64. Bowen, Elizabeth, Myth and Method, ed. by James E Miller, pp. 46–47

65. Ibid. p. 46

66. Rajam Iyer, Kamalāmpāl Carittiram, p. 176

67. Madhaviah, Patmāvati Carittiram, pp. 160, 198 and 313

68. Ibid. pp. 160–161

69. Daiches, David, Literary Essays, p. 186

70. Boas, Ralph Philip, The study and Appreciation of Literature, p. 124
71. Ibid. pp. 131–132
72. Macauley and George Lanning, The Technique of Fiction, pp. 170–171
73. Guruswami Sarma, Prēmakalāvatīyam, pp. 31–32
74. Rajam Iyer, Kamalāmpāḷ Carittiram, p. 159
75. Ibid. pp. 237–238
76. Ibid. pp. 285–286
77. Ibid. p. 212
78. Madhaviah, Patmāvati Carittiram, pp. 67, and 228–229
79. Madhaviah, Muttumīṉākṣi, p. 54
80. Guruswâmi Sarma, Prēmakalāvatīyam, p. 232
81. Nataraja Iyer, V., Ñāṉa Pūcaṇi, pp. 191–192
82. Rajam Iyer, Kamalāmpāḷ Carittiram, pp. 253–259
83. Natesa Sastri, Pandit, Tīṉatayāḷu, pp. 138–140
84. Natesa Sastri, Pandit, Vijayamārtāṇṭam, Part II, chapter 8
85. Guruswami Sarma, Prēmakalāvatīyam, pp. 1–2
86. Rajam Iyer, Kamalāmpāḷ Carittiram, p. 1
87. "Beginnings lead of, but they should have the seeds of finalty in them."
—Macauley, Robie and George Lanning, The Technique of Fiction, p. 17
88. Madhaviah, Patmāvati Carittiram, p. 9
89. Madhaviah, Vijayamārtāṇṭam, pp. 1–6
90. Suryanarayana Sastri, V. G., Mativāṇaṉ, pp. 9–13
91. Natesa Sastri, Pandit, Tīṉatayāḷu, pp. 1–7
92. Rajam Iyer, Kamalāmpāḷ Carittiram, pp. 300–308
See also, Patmāvati Carittiram, pp. 313–316
Tinatayalu, pp. 151–152
93. Madhaviah, Muttumīṉākṣi, pp. 83–87
94. Bowen, Elizabeth, Myth and Method, ed. by James E. Miller, p. 39

95. Macauley, Robie and George Lanning, The Technique in Fiction, p. 121

96. Hudson, W. H., An Introduction to the Study of Literature, p. 158

97. Nitchie, Elizabeth, The criticism of Literature, p. 248

98. Grabo, Carl H., The Technique of the Novel, p. 41

99. Macauley, Robie and George Lanning, The Technique in Fiction, p. 111

100. Rajam Iyer, Kamalāmpāḷ Carittiram, pp. 183–184

101. Madhaviah, Patmāvati Carittiram, pp. 23–24 and 83–84
See also Vijayamārtāṇtam, p. 140

102. Natesa Sastri, Pandit, Tīṉatayāḷu, p. 114

103. Guruswami Sarma, Prēmakalāvatīyam, p. 204
See also Kamalāmpāḷ Carittiram, pp. 21, 25, 26, 84 and 86
Patmāvati Carittiram, pp. 36, 85, 90, 264 and 289
Tikkaṟṟa Iru Kuḻantakaḷ, pp. 25, 45, 86, 201, 202 and 213
Nāṉa Pūcaṇi, pp. 1–2

104. "Three months have passed away after the incidents happened in the last chapter—Narayanan's father died in the jail. ......As the school is closed, Narayanan and Sitai Ammal have come to Sirukulam in order to try for Padma's marriage." (Translated)
—Madhaviah, Patmāvati Carittiram, p. 67

105. Natesa Sastri, Pandit, Tikkaṟṟa Iru Kuḻantaikaḷ, pp. 72–73

106. Rajam Iyer, Kamalāmpāḷ Carittiram, p. 3
See also Patmāvati Carittiram, pp. 40, 160, 174, 217, 310 and 313–316
Tikkaṟṟa Iru Kuḻantaikaḷ, pp. 71, 72 and 219

107. Guruswami Sarma, Prēmakalāvatīyam, p. 138

108 Rajam Iyer, Kamalāmpāl Carrittiram, p. 48, also p. 261
See also patmāvati Carittiram, pp. 35, 178, 227 and 278
Tikkaṟṟa Irū Kuḻantaikaḷ, pp. 98, 156, 209 and 212
Nāṉa Pūcaṇi, p. 71
Kuṇacilaṉ, p. 69

109. "We will enquire about the family, leavanning here Dinadayalu" is the ending of a chapter.
—Natesa Sastri, Pandit, Tīnatayālu, p. 27
See also pp. 7, 31 and 63

110. Rajam Iyer, Kamalāmpāḷ Carittiram, p. 26, also 4, 65, 240–1 and 254
See also Patmāvati Carittiram, pp. 156, 184, 212–213, 224–245
Tīnatayāḷu, pp. 78–79 and 92
Tikkaṟṟa Iru Kuḻantaikaḷ, pp. 191 and 247
Kuṇacilaṉ, p. 22

111. Madhaviah, Vijayamārtāṇṭam, pp. 214–218

112. Rajam Iyer, Kamalāmpāḷ Carittiram, pp. 9–13

113. Ibid. pp. 13–21 and 22–24

114. Ibid. pp. 19

115. Ibid. pp. 62–64

116. Ibid. pp. 66–67

117. Ibid. pp. 70–74 and 97–99

118. Ibid. pp. 76–77

119. Guruswami Sarma, Prēmakalāvatīyam, pp. 165–174

120. Ibid. pp. 21–25, chapter 6, pp. 58, 65, 78 and 80

121. Ibid. pp. 13–20

122. Ibid. pp. 24–28

123. Ibid. pp. 122–125

124. Ibid. pp. 125–128

125. Madhaviah, Patmāvati Carittiram, pp. 78–81

126. Ibid. pp. 170–171

127. Madhaviah, Muttumīṉākṣi, pp. 17–18

128. Ibid. pp. 72–78

129. Ibid. pp. 15–16

130. Braybrooke, Patrick, Philosophies in Modern Fiction p. 23

131. Rajam Iyer, Kamalāmpāḷ Carittiram, pp. 14–15

132. Madhaviah, Patmāvati Carittiran, pp. 9–10

133. Rajam Iyer, Kamalāmpāḷ Carittiram, pp. 223–235
134. Madhaviah, Patmāvati Carittiram, pp. 153–157
135. Benet, Stephen Vincent, Stephen Vincent Benet on writing, ed. by George Abbe, p. 31
136. Madhaviah, Tillai Govindan, pp. 1–2
137. Madhaviah, Patmāvati Carrittiram, p. 9
138. Natesa Sastri, Pandit, Tīṉatayāḷu, pp. 142,102
139. Madhaviah, Vijayamārtāṇṭam, p. 160
140. Guruswami Sarma, Prēmakalāvatīyam pp. 238 and 24–28
141. Rajam Iyer, Kamalāmpāḷ Carittiram, pp. 183-184
142. Madhaviah, Muttumīṉākṣi, p. 43
143. Rajam Iyer, Kamalāmpāl Carittiram, p. 71
144. Madhaviah, Patmavāti Carittiram, pp. 143–147, 198–226
145. Ibid. pp. 181–183
146. Rajam Iyer, Kamalāmpāḷ Carittiram, p. 99
147. Guruswami Sarma, Prēmakalāvatīyam, pp. 126-130
148. Rajam Iyer, Kamalāmpāḷ Carittiram, p. 177
149. Guruswami Iyer, Prēmakalāvatīyam, pp. 126–130
150. Guruswami Iyer, Prēmakalāvatīyam, pp. 126–130
See also Kamalāmpāḷ Carittiram, pp. 105
Patmāvati Carittiram, pp. 195 and 219
151. Madhaviah, Patmāvati Carittiram, p. 29
152. The habits and customs of Marava People are depicted in both 'Kamalāmpāḷ Carittiram and 'Vijayamārtāṇṭam.' They are also known as 'Kallars.' For them robbery is a duty and a right sanctioned by decent and they are never ashamed of it. They always keep promises.
153. Guruswami Sarma, Prēmakalāvatīyam, pp. 13–20
154. Rajam Iyer, Kamalāmpāl Carittiram, pp. 253–254, 256–259, 269–275 and 305
155. Madaviah, Patmāvati Carittiram, pp. 17–24
156. Ibid. pp. 11 and 85
· See also Vijayamārtāṇṭam, pp. 174–176

157. Rajam Iyer, Kamalāmpāḷ Carittiram, p. 82
See also Patmāvati Carittiram, pp. 61 and 314

158. Madhaviah, Patmāvati Carittiram, pp. 84–85

159. Ibid. p. 59

160. Ezra Pound, ABC of Reading, p. 28

161. Madhaviah, Patmāvati Carittiram, p. 3

162. "அதோ பார்த்தியா அந்தக் கொன்னை மரத்தை! கதிர் கதிராய் அலங்கார தீபமாட்டமா அதன் பூங்கொத்துகள் நீட்டிக் கொண்டு நிற்பது எவ்வளவு அழகாய் இருக்கிறது! இப்பேர்ப் பட்ட பூவைத்தானே நாம பறிச்சுக்கொண்டுபோய் கோவிலுக் குக் கொடுக்கோணும். நேத்தக்கி கதை வாசிச்ச எடத்திலே கூட சொன்னாளோன்னோ........?

—*Gurusami Sarma, Prēmakalāvatiyam, pp.* 1–2.

"அது ஆனி மாதத்தின் பிற்காலமாதலால் பெருங் காற்றெழும்பி ஊரிலுள்ள மரம் மட்டைகளையெல்லாம் பிசாசு பிடித்த பெண் டிரைப்போல் தலைவிரி கோலமாய் ஆட்டிக்கொண்டிருந்தது. எங்கெங்கோ உலர்ந்த தழைகளையும் சருகுகளையும் வீடுகளில் கொண்டுவந்துபோடும்...........கோடையில் கூட்டங் கூட்ட மாய்த் தேங்கிக்கொண்டும் பதுங்கிக்கொண்டுமிருந்த கொசுகு களையெல்லாம் இடத்தை விட்டு விரட்டி ஓம்ய்ய் என்று கத்தச் செய்யும்........."

—Ibid, p. 2.

163. "இவர் சொல்லி முடிக்குமுன் தீ, தீ என்று ஒரு அரவம் கிளம் பிற்று. எல்லாரும் திடுக்கிட்டுத் திரும்ப சுப்பிரமணியய்யருடைய பாரி வைக்கோற்போர் ஒன்று நெருப்புப் பற்றி எரிவதைக் கண்டார்கள்.....காற்றும் நெருப்பும் ஊரைச் சூரை கொள்ள சித்தமாயிருந்தன. பெரிய பெரிய நெருப்புக் கற்றைகள் பட்டாளம் பட்டாளமாய் வீடுகள் எங்கே எங்கேயென்று வெகு ஆவலுடன் விசாரித்துக்கொண்டு காலதூதர்களைப் போலக் கிளம்பி நட்சத்ரக் கூட்டங்கள் போல உதிர்ந்தன........"

—*Rajam Iyer, Kamalāmpāḷ Carittiram,* p. 111–112.

164. "சுப்பு: 'ஆ' என்னமோ சொன்னுப் போயியுக்கு, யாஜா (ராஜா) பொண்ணெ கல்யாணம் பண்ணிக்கிண்ட சம்பந்தமாயிக்கு... அதிசயப்படிப்பு என்னகேலி, எங்களை—"

—Ibid p. 29.

The Awakened India, March–1898.

"(ஓய் நாராயண மனதே! நீர் பொய் சொல்லா மெய்யர் என்பதும், ஓய் கோபல மனதே! இவ்வளவு சீக்கிரம் ருது சாந்தி

முகூர்த்தம் வைத்ததில் உமக்குப் பிரியமேயில்லை யென்பதும் எங்களுக்கெல்லாம் தெரியும். 'நீங்கள் அதிகமாகப் பெருமை, பாராட்ட வேண்டாம்)

—*Madhaviah, Patmāvati Carittiram* pp. 83-84.

165. "நேத்துச் சொக்கன் காலிடறி லெத்தம் பெருகினப்போ, திடீரென்று சரிகை யுருமாலைக் கிளிச்சுக் கட்டினுங்களாம். பெரிய மகாராசா இருந்தாங்களே அவுககூட இவ்வளவில்லை அண்ணே!........."

—*Madhaviah, Vijayamārtanṭam*, pp. 94-95.

166. "திரு வளர்ந்தோங்கும் பரதகண்டத்துப் பாண்டிய நாட்டுத் தலை நகராகிய மதுரை யென்னும் மாநகரத்து வையையாற்றின் வடகரைக்கண், ஒரு நாட் காலைப்பொழுது புலர்ந்து சிறிது நேரஞ் சென்ற பின்னர்ச் செவ்விய மேனியன் சிறந்த நோக்கினன் பரந்த மார்பினன் பவளவாயினன் பதினாறட்டைப் பிராயத்தான் ஓரிளந்தோன்றல் போர்க்கோலம் பூண்டு புரவி மீதேறிக் காற்றினுங் கடுகித் தென்புல நோக்கி வாளா நின்றான்......"

—*Suryanarayana Sastri, Mativāṇan*, p. 7.

167. மேயப்போகும் மாடு புல்லெடுத்துப் போகாது; பிண நாற்றம் கழுகுக்குத் தெரிவதுபோல; தேடிப்போன மூலிகை காலில் தடுக்கியது போல்; காய்கிறது ஒரு காலம் பேய்கிறது ஒரு காலம்; ஏகாதசித் தோசை இளையாள்மேலே ஆசை.

—இவைபோல் பலப்பல.

CHAPTER IV

1. The Bookseller (1868), Quoted by Margaret Dalziel, Popular Fiction 100years ago, p. 36
2. Ānanta Pōtiṉi, v. 5, no. 2, Aug. 1919, pp. 57–61
3. An advertisement of a monthly devoted to novel, appears in 'Sri Puruca Rakacyam' by Arunagirinathar, (1925)
4. Gopalakrishna Iyer, V.A., Nītipālaṉ, Introduction, p. i
5. Muthukkumarasami Mudaliyar, Kucāvati, (by C. M. Raju Chettiyar), Introduction, p. i
6. "இம் முதல் பாகத்தில் 13 நாவல்கள் அடங்கியிருக்கின்றன. நாவல் என்பது நவீன வழியில் இயற்றப்பட்ட நீதி வினோத சரிதங்கட்குச் சொல்லப்படும் பெயராகும்.

   –Ramanajalu Naidu, Āṉantakatā Kalpakam, Introduction p. i
7. Rajam Iyer, Pandit, T. S., Mātavi, Preface, i.·v.
8. 'இனிய செந்தமிழ்க்கதை' 'ஓர் உல்லாசமான கதை' 'ஓர் கதை' 'ஒரு நூதனகதை' 'நாவல்கள் என்னும் அனுபோக குணபோதக (Codunctive and Practical Character Stduy) கதா புஸ்தகங்கள்,' 'ஒரு அருமையான சரித்திரம்,' 'ஓர் தமிழ்க்கதை' 'ஓர் தமிழ் நவீன கதை,' 'நாவல் எனப்படும் நவ கதை,' 'ஓர் நவீன தமிழ் நாவல்,' 'தமிழ் நவீனகம்,' 'அற்புத கல்பிதா கதை,' 'ஓர் புதிய தமிழ்க்கதை' 'ஓர் நூதன தமிழ் நாவல்,' 'ஞாஞ் லங்கிருத நவீன கத்தியம்,' 'அபிநவ கதை,' 'A social incident' 'திவ்ய சரித்திரம்,' 'நாவல் எனப்படும் கட்டுக்கதைகள்' and 'கதாரத்னம்' are some of the Tamil equivalents.
9. Scarborough, Dorothy, The Supernatural in Modern English Fiction, p. 2
10. Calverton, V. F., Sex Expression in Literature, p. 309
11. Ibid. p. 282
12. Drew, E. A., The Modern Novel, p. 53
13. Ibid. p. 67
14. Manamangalar, P., Purusatturōki Punpaṭṭa Purāṇam
15. Sivaraja, Yegai, Cuntari Maṇavaḻakaṉ

16. Nataraja Iyer, V., Naṉa'ōcaṉi and Subramaniya Sivam's Naḷiṉa Cuntari

17. Yearby, Frank, Writing in America, ed. by John Fischer and Robert B. Silvers, p. 131

18. Katherine Lever difines a novel thus : "A novel is the form of written prose narrative of considerable length involving the reader in a imagined real world which is new because it has been created by the author."

—Lever, Katherine, The Novel and the Reader, p. 16

19. Sankaralinga Nadar, S. S., Mahāmayāṉ (by S. A. Muthu Nadar) pp. xiii-xiv

20. Muthu Nadar, S. A., Mahāmāyaṉ, pp. 82–83

21. Samuel, Pillai, Cirōpūcaṉam, chapters 1 and 2

22. The story of Bojan in verse is inserted in 'Maṉmatakāntā'

—Seyalam, A. V., Maṉmatakānta, pp. 71–76

23. Bowen, Elizabeth, Myth and Method, ed. by James E, Miller, p. 39

24. Compton-Rickett, Arthur, A History of English Literature, pp. 258–259

25. Ibid.

26. Visalakshmi Ammal, Pandit, 'Cujatā,' Introduction, p. 1

27. Ramaswami Sastriyar, Kōtaināyakiyiṉ Kalaiccelvamum Aruṭcelvamum, p. 4

28. Suddananda Bharatiyar, yogi, Quoted by Ramaswami Sastriyar, Kōtainayākiyiṉ Kalaiccelvam Aruṭcelvamum, p. 2

29. "பிறகு ஶாஸ்த்ரம் விதித்த நியமங்களைத் தவறாமல் தத்காலம் கர்தவ்யங்களை யநுஷ்டித்துவிட்டு, ஶ்வேத புஷ்கரிணிக்குச் சென்று, ஸ்நாந ஸந்த்யோபாஸ நாதி ஆஜ்ஞா கைங்கர்யங்களை முடித்துக்கொண்டு, அந்த வித்வான் ஸ்வாஸம் வந்து சேர்ந்தனர்.

—Rangachari, Janakanantini p. 2

30. Purnalingam Pillai, M. S., Tamil Literature, (Revised and Enlarged), p. 368

The same kind of opinion is expressed by K. S. Srinivasa Pillai also

"பல யாண்டுகளாய் நாவல் எனப் பெரிய கட்டுக்கதைகள் பெருகி வருகின்றன. அவைகள் உரைநடையில் எழுதப்பட்டாலும் பெரும்பாலும் தமிழை நன்றாய்க் கற்றுணராதவர்களால் எழுதப் படுதலால் தமிழ் நன்றாயிருப்பதில்லை. இன்னும் பல தோஷங் களும் அப்புத்தகங்களிற் காணப்படும்."

—Srinivasa Pillai K. S., Tamil Varalaru-Part I p. 46

31. "நாவல் நலமோ?"

—Sivasankara Mudaliyar, Nallurai Nanarpatu, p. 10

32. Ponnusami Pillai, Kamalākṣi, p. 1–2

33. "திருவருளை முன்னிட்டு நாம் எழுதும் இக்கதை பத்தொன்பதாம் நூற்றாண்டைப் பற்றியது. இங்கிலீஷ் 1830-ம் வருஷத்துக்கு நேரான தமிழ் விரோதி வருஷம் தை மாதம் 10-ந்தேதி இரவு பத்து மணிக்கு ஆரம்பமாகிறது........."

—Ibid. p. 1

34. Ponnusami Pillai, Ñāṉaprakācam, p. 1; Civañāṉam, p. 1

35. Ponnusami Pillai, Civañāṉam, pp. 12–13

36. Ibid. p. 20

37. Ibid. p. 10

38. Ponnusami Pillai, Kamalāksi, pp. 1–5

39. Ponnusami Pillai, Civañāṉam, pp. 23–25

40. Ibid. pp. 29–30

41. "பிராமணர்களுக்குப் பழமும் கற்கண்டும் வெற்றிலைப்பாககும கொடுத்து மற்றவர்களுக்கு மிட்டாய் முதலானதையும் கொடுக்கச் செய்."

—Ibid. p. 263

பிராமணருக்குப் பிராமணர் செய்த சாப்பாடே போடுதல்.

—Ibid. p. 272

42. Visalakshi's decision to re-marry is convincing whereas her sister-in-law's request in the death bed is not much convincing. She becomes the poet's mouth-piece and the poet speaks through her (Cantrikaiyin Katai, pp. 10–11)

43. Subramanya Bharathi, Cantrikaiyiṉ Katai, p. 31

44. Ibid. pp. 35–38

45. Ibid. pp. 72–73.

46. Ibid. pp. 99–104

47. Ibid. pp. 105–106

48. Ibid. p. 79

49. Ibid. pp. 19, 40, 80 and 92

50. "எட்டைய புரத்தில் பாரதி வாழ்க்கையை விவரிக்கும் சுயசரிதம் என்று இதைக் கருதலாம் போலிருக்கிறது.
—Padmanaban, R. A., Cittira Barathi p. 83

51. Ibid. p. 83

52. Subramanya Bharathi, Ciṉṉa Caṅkaraṉ Katai, pp. 9–10

53. Ibid. p-10

54. Ramasami, p., Va. Ra., p. 13

55. Va. Ra., Vijayam, p. 248

56. Ibid. p. 231

57. Valkkai, Mani Malar, pp. 14–15 (Kalki's article reproduced from 'Va. Ra. Maṇi Malar.')

58. Va. Ra., Cuntari, pp. 11–17

59. Ibid. pp. 33–41

60. "நண்பர்களே, ஒரு விஷயம் கவனித்திருக்கிறீர்களா?......"
—Ibid. p. 65

61. Ibid. pp. 81–82

62. Ibid. pp. 227–228

63. Ibid. pp. 225–226 and 268

64. Ibid. pp. 284–288

65. Ibid. pp. 136–139

66. Ibid. pp. 216–219

67. Ibid. pp. 290–291

68. Ibid. pp. 141–149

69. Ibid. pp. 238–239

70. Uzzell, Thomas, H., The Technique of Novel, p. 104

71. Va. Ra., Cuṉtari, pp. 117–118

72. Ibid. p. 106

73. Ibid. pp. 260–261

74. Va. Ra. Vijayam, pp. 80–86

75. Ibid. p. 185

76. Va. Ra. Kotaittivu, pp. 3–4

77. Maraimalai Adigal, Kumutavalli or Nākanāṭṭaraci, Preface, p. ix

78. Ibid. pp. ix–x

79. Ibid. p. x

80. Meenakshisundaram, T. P., Contemporary Indian Literature, p. 282

81. Arasu, Pulavar, Maraimalai Adigal, p. 177

82. Kailasapathi, K., Tamil Novel Ilakkiyam, p. 192 (Foot note)

83. "வேலையிருந்தால் ஒழிய" என்று அக்கள்வன் அருகிலுள்ள தீ வெளிச்சத்தில் ஒரு குறிப்புத் தோன்ற நகைத்து "எங்கள் தலைவ னுக்கு எல்லா நேரமும் ஒன்றுதான். அது நிற்க, உன் குதிரை யைப் பற்றி பேசுமிடத்து" என்று தொடர்ந்து குதிரை நோட்டத்திற் பழக்கப்பட்டவன் போல் அதன் உடம்பின் ஒழுங்கையும் ஒவ்வோர் உறுப்பின் அமைவையும் மெதுவாக அளந்து நோக்கி "ஆ, இது உயர்ந்த பரிமா" என மொழிந்தான்.

—Maraimalai Adigal, Kumutavalli, pp. 8–9

"என் மேன்மை மிக்க கணவனே........"

—Ibid. p. 136

"என்றாலும், என் அன்புள்ள செல்வியே........"

—Ibid. p. 90

84. Maraimalai Adigal, Kokilāmpāḷ Kaṭitaṅkaḷ, Preface, p. 7

85. Ibid. p. 197

86. Ibid. pp. 176–179

87. Wagenknecht, Edward, A Preface to Literature, p. 194

88. Barbauld, Anna Laetitia, Quoted in Novelists on the Novels, ed, by Mariam Allot, p. 259

89. Wagenknecht, Edward, A Preface to Literature, p. 194

90. Maraimalai Adigal, Kokilāmpāḷ Kaṭitaṅgaḷ, pp. 107–108

91. Ibid. pp. 150–151

92. Ibid. pp. 90–97

93. Ibid. pp. 257–258

94. Vaiyapuri Pillai, Prof. S., Rāji, Publisher's Note

95. Ibid. pp. 57–141

96. Venkataramani, K. S., The Indian Village. pp. 1-2

97. Chandrasekaran, K., Persons and Personalities, p. 91

98. Venkataramani, K. S., Murugan, The Tiller, p. 159

99. Ibid. p. 13

100. Ibid. p. 135

101. Ibid. p. 281

102. Venkataramani. K. S., Kandan, The Patriot, p. 227

103. Ibid. pp 146-147

104. Howe, Irving, Politics and the Novel, pp. 17-19

105. Ibid. p. 17

106. Drinkwater, John, Patriotism in Literature; p. 140

107. Venkataramani, K. S., Kandan, The Patriot, pp. 245-246

108. Ibid. p. 248

109. Ibid. p. 244

110. Ibid. p. 253

111. Cole, G.D.H., Politics and Literature, pp. 11-14

112. Venkataramani, K. S., Kandan, The Patriot, pp. 232-257

113. Cole, G.D.H., Politics and Literature, p. 160

114. Isvaran, Manjeri, S., K. S. Venkataramani : Writer and Thinker, pp. 31-32

115. Venkataramani, K. S., Kandan, The Patriot, p. 145

116. Ibid. p. 277

117. Ibid. p. 240-242

118. Venkataramani, K. S., Murugan, The Tiller, p. 301

119. Ibid. p. 52

120. Ibid. p. 237

121. Ibid. p. 162

122. Isvaran, Manjeri, S., K. S. Venkataramani : Writer and Thinker, pp. 6-7

123. Drinkwater, John, Patriotism in Literature, p. 12

124. A few from 'Murugan, The Tiller'

(1) "Murugan, though unlettered is not a fool. But what is the use of philosophy after a failure or weeping for things after the event? It's like sowing seeds out of season.

(2) Kedari: "How are you going to name the Village? I wish it goes over your name."
Ramu: "No, no, Kedari, never. I am but an instrument, like the spade in Murugan's hands........."

(3) The appearance of the new village is described thus: "The village is nestled on the slopes like a birds nest in a leafy branch. The lake lay notionless amist the hills, like a sleeping child...........

From Kandan, The Patriot:

(1) Rangan: "Yes, Rajee, he is a rare soul and a blessing to the whole world like the pure monsoon cloud that rains everywhere for the inpetuous joy of scattering plenty to all alike"

(2) *Raji*: "Its vast man-power given by God as a sacred gift to earth is wasted most pitifully like autumn leaves on the roadside suffering a perpetual dust-storm"

CHAPTER V

1. Chandrasekaran, K., The Novel in Modern India, ed. by Iqbal Baktiyar, p. 115
2. Banning, Margaret Culkim, The Writer's Book, ed. by Helen Hull, p. 151
3. Ibid. p. 148
4. Weygandt, C., A Century of the English Novel, p. 28
5. Uzzell, Thomas, The Technique of the Novel, pp. 46-47
6. Buck, Pearl S., The writer's Book, ed. by Helen Hull, pp. 2-3
7. Trollope, Anthony, An Autobiography, pp. 122-123
8. Betterton, Kathleen, Teach yourself to Write, p. 81
9. "The name Punkulam rightly fits to tha village. This village can be shown as an example for a village with abundance of water. During the months of Adi and Avani one can see the tanks, dykes and channals with full of water......" (Translated)

   —Kalki, Kaḷvaṉiṉ Kātali, p. 1

   "The banian trees grow on both sides of the village road. Like the God's beginning and ending are unknown, nobody knows where the road begins and ends. The road is covered with the branches of the trees which spread like the God's 'Viswaswarupa — that which exists in all forms......' (Translated)

   —Kalki, Alai Ōcai, p. 17
10. Kalki, Tēvakiyiṉ Kaṇavaṉ, p. 9
11. Betterton, Kathleen, Teach yourself to write, p. 82
12. Kalki, Cōlaimalai Iḷavaraci, pp. 1-8
13. Kalki, Makuṭapati, pp. 11-13
14. Kalki, Apalaiyiṉ Kaṇṇīr, pp. 3-5
15. Betterton, Kathleen, Teach yourself to write, p. 83
16. Kalki, Alai Ōcai, p. 20
17. Ibid. pp. 790-791

18. Chekov, Anton, Quoted in Novelists on the Novel, ed. by Marian Allott, pp. 250–251.
19. Kalki, Apalaiyin Kaṇṇīr, p. 75
20. Kalki, Alai Ōcai, pp. 69–73
21. Ibid. p. 73
22. Ibid. p. 47
23. Ibid. pp. 48–50
24. Ibid. pp. 71–74
25. Ibid. p. 1ʋ5
26. Ibid. pp. 82–87
27. Ibid. pp. 71–74
28. Kalki, Kaḷvaṉiṉ Kātali, pp. 4–5
29. Kalki, Makuṭapati, p. 194
30. Kalki, Poymāṉ Karaṭu, p. 6
31. We first come across of this when Sita falls own in the Stagnant rain-water by the road-side. She cries that she is hearing some sound of the waves. But this is just to make fun of her mother. Her mother uses to hear the sound rarely. After her mother's death, Sita hear the sound whenever she is in joy or sorrow. After a quarrel with her husband she hears the sound often and finally loses her hearing power. During the final procession of Gandhiji to the cremation place she regains her hearing power but dies soon.
32. Kalki, Alai Ōcai, pp. 45 and 677
33. Ibid. pp. 461 and 481
34. Ibid. pp. 204 and 209
    see also Puṉṉaivaṉattuppuli, p. 39
    Kaḷvaṉiṉ Kāṭali, p. 43
    Cōlaimalai Iḷavaraci pp. 147 and 183
35. "......There is nothing true in 'Madame Bovari.' It is a story of pure invention; ......The artist must be in his

work as God in creation, invisible yet all powerful; we must sense him everywhere but never see him"

—Flaubert, Gustave, Quoted in Novelists on the Novel, ed. by Marian Allott, p. 271

36. Barbauld, Anna Laetitian, Quoted in The Novelists on the Novel, ed. by Mariam Allott, p. 258

37. Kalki, Poymān Karaṭu, p. 124

38. Ibid. pp. 127 and 130

39. Ibid. pp. 123–124

40. Kalki, Makuṭapati, p. 145

41. -do- Kaḷvaṉiṉ Kātali, p. 180

42. -do- Apalaiyiṉ Kaṇṇīr, p. 28

43. -do- Makuṭapati, p. 120

44. -do- Poymāṉ Karatu, p. 178

45. -do- Makuṭapati, p. 163

46. -do- Kaḷvaṉiṉ Kātali, pp. 110 and 140

47. -do- Alai Ōcai, p. 725

48. -do- Alai Ōcai, pp. 726–734

49. -do- Makuṭapati, pp. 179 and 186

50. -do- Cōlaimalai Iḷavaraci, pp. 184, 181, 171, 181, 184 and 188

51. Kalki, Kaḷvaṉiṉ Kātali, p. 52

52. -do- Alai Ōcai, p. 751

53. -do- Kaḷvaṉiṉ Kātali, pp. 29, 210 and 160 see also Alai Ōcai, pp. 97 and 764

54. Kalki, Alai Ōcai, pp. 764-765

55. Ibid. pp. 769-771

56. Wright, Andrew H., Jaṉe Austin's Novels, p. 36

57. James, Henry, Quoted in Novelists on the Novel ed. by Mariam Allott, p. 235

58. Woolf, Virginia, The Death of the Moth, pp. 106–107

59. Kalki, Puṉṉaivaṉattuppuli, p. 15

60. Kalki, Kaḷvaṉiṉ Kātali, p. 49
61. -do- Alai Ōcai, pp. 75-76
62. -do- Kaḷvaṉiṉ Kātali, p. 49
63. -do- Alai Ōcai, p. 47
64. -do- Alai Ōcai, p. 186
65. Thackeray, T. G., The Judgement and Appreciation of Literature, p. 122
66. A Dictionary of World literary Terms, p. 51
67. Kalki, Alai Ōcai, pp. 98-102
68. -do- Makuṭapati, pp. 23-26
69. -do- Poymaṉ Karatu, pp. 41-43
70. -do- Alai Ōcai,
71. Ibid. pp. 1-3
72. Kalki, Puṉṉaivaṉattuppuli, pp. 17-18
73. -do- Kaḷvaṉiṉ Kātali, p. 5
74. -do- Alai Ōcai, p. 87
75. -do- Apalaiyiṉ Kaṇṇīr, p. 15
76. -do- Puṉṉaivaṉattuppuli, pp. 5-6
77. Bowen, Elizabeth, Myth and Method, ed. by James E. Miller, p. 37
78. Fyre, Northrop, Anatomy of Criticism, p. 33
79. Kalki, Alai Ōcai, p. 31
80. Wright, Andrew, H., Jane Austen's Novels, p. 84
81. Madan, I. N., Premchand, p. 122
82. Kalki, Alai Ōcai, p. 11
83. -do- Kaḷvaṉiṉ Kātali, p. 139
84. Srinivas, M. N., Marriage and Family in Mysore, p. 57 (Though the author deals with Mysore families, this is true to this state also)
85. Kalki, Alai Ōcai, pp. 38-39
86. Dubois, Hindu Manners end Customs and Ceremonies, p. 224

87. Kalki, Tēvakiyiṉ Kaṇavaṉ, p. 16
88. -do- Poymāṉ Karaṭu, pp. 41-48
89. -do- Makuṭapati, p. 36
90. -do- Makuṭapati, p. 36
91. -do- Kaḷvaṉiṉ Kātali, p. 179
92. -do- Alai Ōcai, p. 143
93. Ibid. p. 146
94. The Indian P. E. N., vol. XXI, No. 3, March 1955, p. 78 (K. R. Srinivasa Iyengar : "Kalki")
95. Hudson, W. H., An Introduction to the Study of Literature, p. 10
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97. Devan, Miss. Jāṉaki, chapter 4
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19. சுகுண[illegible]னி, திங்கள் இதழ், சென்னை.

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*இத்[illegible]யிடப்பட்டவை மட்டும் இன்னும் வெளிவருகின்றன.